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GO WORLD

WINTER 1983-84 NO.34

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THE ISHI PRESS



Kobayashi Koichi becomes the 22nd Judan by defeating Kato in the 5th game.

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Go World is published by the Ishi Press, Inc. Yearly subscription rate: ¥4,000 (4 issues by seaimail)
Address subscriptions to: The Ishi Press, Inc. Price per single issue: ¥1,000
CPO BOX 2126, Tokyo, Japan Airmail rate: ¥1,500 per single issue
Editor: John Power (Discounts are available for bulk orders)

Price for back issues 1 – 24: ¥835@. A set of six issues: ¥4,320; Complete set (1 – 24): ¥15,000

Note: Japanese, Chinese and Korean names are given with the family name first.

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Go World News

Cho Defends Kisei Title

Cho Chikun has completed his first defence of the Kisei title, but not before getting a bad scare. Cho looked like overwhelming Rin when he swept to a 3-0 lead, but then Rin began a fightback which must have aroused in Cho uncomfortable memories of last year's Honinbo title match. Rin took the 4th and 5th games, but then fell just short in the 6th game. Cho won it by a bare half point and so secured the top title in professional go for the second year in a row.

The most interesting feature of this year's title match was the aggressiveness of both players. Rin and Cho are supposed to be territorial players, but in this series they seemed to be only too eager to come to grips with each other. The final game was the only one that emphasized territory more than fighting. In emerging the victor, Cho showed that he has continued to develop as a player, for in each game he experimented with a different strategy. He seems determined to make himself master of every style of play. The most conspicuous new element in his game in this series was a greater concern than previously with thickness and central influence. He looks like becoming one of the great all-round players.

The results:

- Game 1 (12, 13 Jan.). Cho (B) won by resig.
- Game 2 (25, 26 Jan.). Cho (W) won by resig.
- Game 3 (1, 2 Feb.). Cho (B) won by resig.
- Game 4 (15, 16 Feb.). Rin (B) won by 2½ points.
- Game 5 (22, 23 Feb.). Rin (W) won by resig.
- Game 6 (7, 8 March). Cho (W) won by ½ point.

Awaji Becomes Honinbo Challenger

As the Honinbo league went into the last round, three players — Takemiya, Sakata and Awaji — were contending for the lead, but Awaji, the dark horse of the league, defeated Takemiya by 2½ points, while Sakata lost to Iwata, so there was no need for a playoff. Before the league began, Awaji said that he was just hoping to keep his place, but by defeating the top five players in the league he has earned the right to challenge Rin for his first big title.

After an extraordinary six straight losses, the former Honinbo, Cho Chikun, finally picked up a point in the final round against Kobayashi.

Kobayashi Koichi Leads Meijin League

In the Meijin league Kobayashi Koichi is making up for his poor showing in the Honinbo



Kobayashi Koichi — challenging Kato Judan, leading the Meijin league

league: at the halfway mark he is in front with four straight wins. What is more, he has defeated the top players in the league, so his chances of becoming challenger look very good. Following Kobayashi, on 3-1, are Rin and Takagi. With three losses already, Otake is out of the running.

Kato and Kobayashi Tied in Judan

After a bad start, in which he lost the first two games, Kobayashi Koichi has recovered to even the score in the 22nd Judan title.

Kobayashi became the challenger by defeating Cho Chikun in the playoff in the losers' section (16 January), then defeating Sakata in the playoff between the two sections (16 February).

The results:

- Game 1 (29 Feb.). Kato (B) won by resignation.
- Game 2 (15 March). Kato (W) won by 7½ points.
- Game 3 (29 March). Kobayashi (W) won by resig.
- Game 4 (4 April). Kobayashi (B) won by resig.

TV Haya-go

Honda Kunihiisa Wins NHK Cup

Honda Kunihiisa 9-dan of the Kansai Ki-in has won the 31st NHK Cup. In the final, televised on 25 March, he defeated Takemiya by 5½ points. This is the third time the Kansai Ki-in has taken this title in recent years (Tono won it in 1979 and Hashimoto Shoji in 1980). Takemiya had to be content with 2nd place for the third time in this title.

First prize is worth ¥2,000,000.

39th Honinbo League

Rank	Name	C	K	T	I	S	T	A	Y	Score	Place
1	Cho	—	1	0	0	0	0	0	0	1 — 6	—
2	Kobayashi	0	—	1	1	0	1	0	0	3 — 4	—
3	Takemiya	1	0	—	1	0	1	0	1	4 — 3	2
4	Iwata	1	0	0	—	1	1	0	1	4 — 3	3
5	Sakata	1	1	1	0	—	0	0	1	4 — 3	4
5	Takagi	1	0	0	0	1	—	1	0	3 — 4	—
5	Awaji	1	1	1	1	1	0	—	0	5 — 2	1
5	Yamashiro	1	1	0	0	0	1	1	—	4 — 3	4

Note: the players are ranked according to their results in the previous league.

Ishida Wins 16th Haya-go Championship

For the second year in a row, the best-of-three final in this title matched Ishida Yoshio and Kobayashi Koichi. Last year Ishida won 2–0; this year Kobayashi was able to pick up one win, but he still lost 1–2.

The first prize is ¥2,500,000.

Cho Wins 3rd NEC Cup

Cho Chikun defeated his old nemesis Sakata Eio to take the NEC Cup for the first time. First prize is a handsome ¥4,200,000.

Otake Wins 6th Kakusei Cup

The Kakusei tournament consists of a five-man league which this year ended in a three-way tie. Otake, Cho and Kato all scored 3–1 (the other two players were Takemiya on 1–3 and Kataoka on 0–4); in a playoff Kato defeated Cho but then lost to Otake. The first prize of ¥4,500,000 makes

this the richest of the TV tournaments. Otake also won the 3rd and 5th Kakusei titles.

Nieh Defends New Physical Education Cup

Nieh Wei-p'ing has once again confirmed his status as China's top player by winning the 5th New Physical Education Cup title match, held in November 1983. The challenger was the 17-year-old Ch'ien Yu-p'ing, the latest prodigy to emerge in China. Ch'ien won the league, in which 46 players, including players from Hong Kong, participated, but lost the title match 0–3 to Nieh. Incidentally, second place in the league was taken by K'ung Shang-ming 7-dan, so we just missed out on seeing a husband-wife title match.

In the autumn rating tournament, also held in November, Ma Xiaochun became China's fourth 9-dan and the first to make it in the promotion

9th Meijin League (as of April 13th)

Rank	Name	O	R	K	K.K.	S	I	H	T	K.S.	Score
1	Otake	—			0	1	0			0	1 — 3
2	Rin		—	1	0			1		1	3 — 1
3	Kato		0	—	0				1		1 — 2
4	Kobayashi K.	1	1	1	—	1					4 — 0
5	Sakata	0			0	—			0		0 — 3
6	Ishida A.	1					—	0	0	1	2 — 2
7	Hashimoto S.		0				1	—	0	1	2 — 2
7	Takagi			0		1	1	1	—		3 — 1
7	Kobayashi S.	1	0				0	0		—	1 — 3

Note: the players are ranked according to their results in the previous league.

tournament. Ch'ien and Wang Chun (China's representative in the world amateur championship) were both promoted to 6-dan.

Shuko's Private Tour of China

In March this year Shuko made his customary private tour of China, leading a group of nine young Japanese professionals. The group played four matches during the tour, scoring 16 wins to 20 losses. Yoda 5-dan and Onda 3-dan both won all their games, including a win by Yoda over Ma Xiaochun 9-dan.

1984 London Open & Computer Go Tournament

The 1984 London Open was held on 1 and 2 January, with 127 participants. Three players tied for first place with 6/7 and after SOS finished in the order N. Hosokawa 6-dan, M. Macfadyen 6-dan, A. Moussa 5-dan. On the same weekend the Acornsoft Computer Go Tournament, possibly the first computer go tournament in the world, was also held. Eleven programs were submitted and of these eight were selected to play in a three-round knockout on a 13 x 13 board. The winning program, designed by Bronislaw Przybyla, was estimated to be about 20-kyu. In our next issue, we hope to present a detailed report on this tournament.

1983 Slovenian Championship

This Swiss-system tournament was won by Igor Bisjak with a perfect record of five wins. Equal second were Flajs and Klemencic on 4/5.

1984 European Go Championship

This event will be held at Porrentruy Jura in Switzerland from 21 July to 4 August. The venue is Saint-Charles College in Porrentruy. There will be a main tournament to decide the European champion, a handicap tournament, a 13x13 tournament, and the customary weekend tournament.

For more information, contact:

Marcel Schweizer
Swiss Go Federation
Chapelle 12
CH-2300 La Chaux-de-Fonds
Switzerland

1984 Canadian Go Championships

The 1984 Canadian Go Championships will be held in Edmonton on 6, 7 and 8 October 1984. The championships will consist of a 6-round

Swiss McMahon with elimination finals. The entry fee is \$20 Canadian. All enquiries should be addressed to:

Chuck Elliott (tournament director)
11625 92 Ave.
Edmonton, Alberta T6G 1B4
Tel. (403) 439-3853

1984 Australian Go Championships

This year the Brisbane Go Club is organizing the national championships, which for the first time will be held on the Gold Coast, one of Australia's leading resort areas. The venue will be the Telford Gold Coast Motor Inn (Cnr. Brighton Pde. & Barney St., Southport Q 4215); the date is 1 & 2 September 1984. This resort is only 80 km. from Brisbane and has some of the best beaches in the world, so overseas go players who fancy a holiday in Australia should not miss this opportunity. There is a possibility that there will be a professional player in attendance. Anyone interested should contact:

John Hardy
63 Tristan Street
Carindale Q 4152
Australia
(Tel. 07-398-8898)

Go Seigen and Takagawa Shukaku Retire

In March 1984, two great players announced their retirement from tournament go. One was Go Seigen (Wu Ching-yuan), who was perhaps the greatest player of this or any century. Born in Peking in 1914, he came to Japan in 1928 and for the next two and a half decades dominated Japanese go. In a series of jubangos (ten-game matches), he defeated all his leading contemporaries, forcing them all down to a one-stone handicap. Go Seigen actually gave up competitive play nearly two decades ago because of bad health, but he waited until his 70th birthday before retiring officially. In our next issue, we will begin serializing a biography of Go Seigen.

The other player was Takagawa Shukaku, who is one year younger than Go Seigen. Takagawa won the Honinbo title for nine successive terms from 1952 to 1960, a record that may never be broken. Unlike today, there were very few regular tournaments in the 1950's, a fact which makes Takagawa's feat all the more remarkable. He also won the Meijin title in 1968 and numerous other titles.

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38th Honinbo Title

Game 7

White: Cho Chikun, Kisei, Meijin & Honinbo

Black: Rin Kaiho 9-dan

Played on 27, 28 July 1983 at the Yokohama Prince Hotel. *Commentary by Rin Kaiho.*

The rate of play in this game was extremely slow, beginning with an extraordinary first day in which only 17 moves (including the sealed move) were made – a record for a title game. There were strong suspicions at the time that this was a deliberate strategy adopted by Rin to psych Cho out. At any rate, the game seemed to become a contest in obstinacy, a competition to see who could think the harder. The result was a victory for the greater experience, and perhaps greater mental stamina, of the challenger.

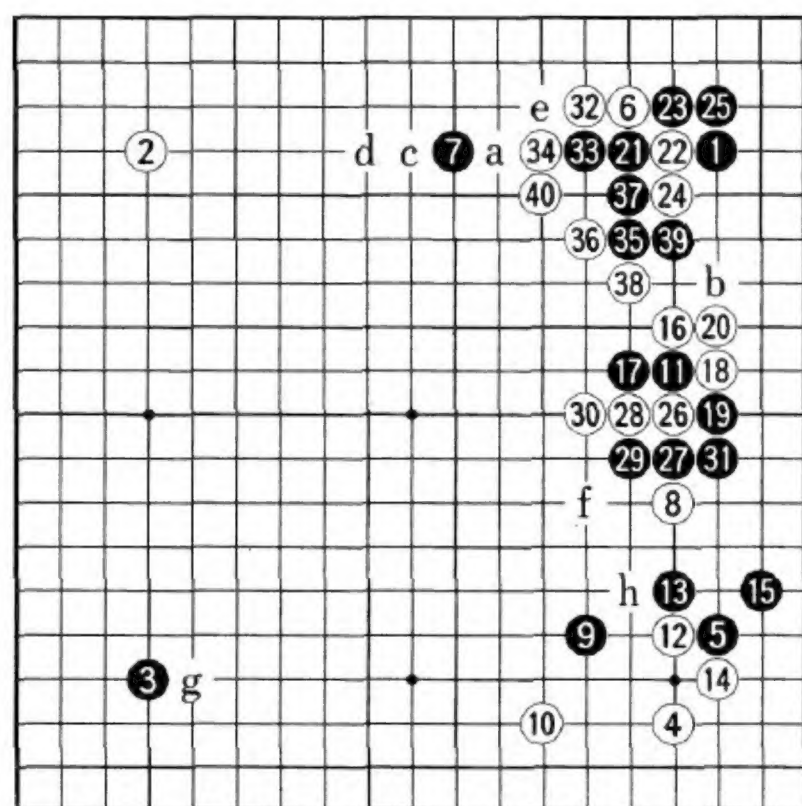


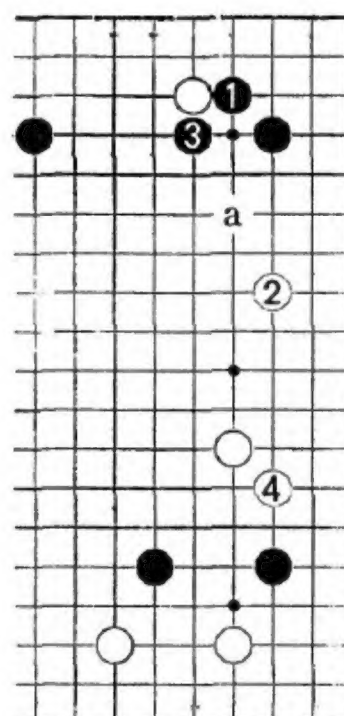
Figure 1 (1 – 40)

Figure 1 (1 – 40). *A slow, slow fuseki*

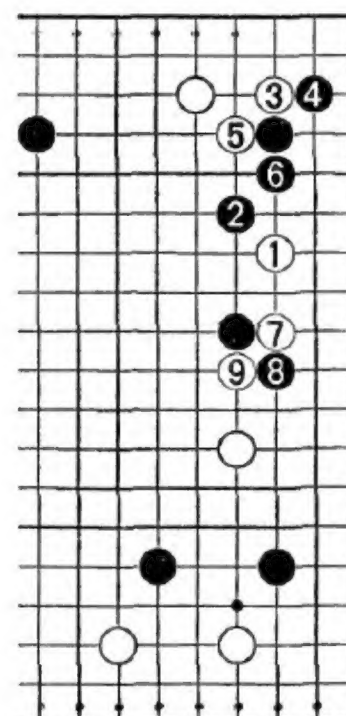
(To give an idea of just how slow was the start of this game, Cho took 15 minutes on 2, Rin 11 minutes on 3, Cho 13 minutes on 4, Rin 20 minutes on 5, then Cho 25 minutes on 6.)

Black 7 has been very popular this year. If Black plays the two-space pincer at 'a', then after White 35, Black 'b', White 'c' becomes an excellent extension from White 2. Also, Black 'a' will be a little cramped. If White plays 'd' after 7, Black has more room – he can even make a base with 'e'.

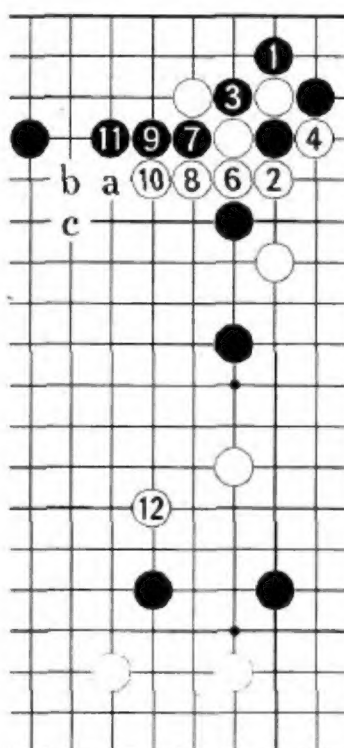
Black 11. If at 1 in Dia. 1, switching to 2 is



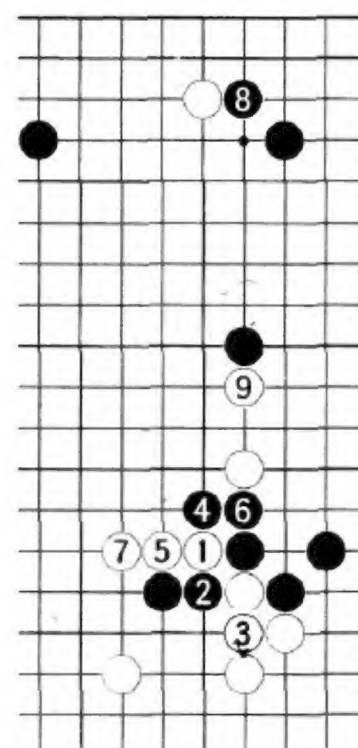
Dia. 1



Dia. 2



Dia. 3 5: connects

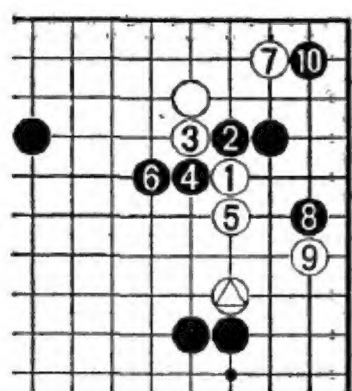


Dia. 4

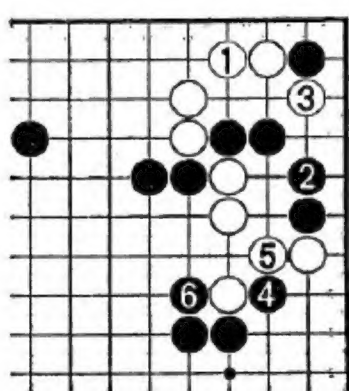
an interesting strategy for White. White 4 next is a good, solid move which gives a leisurely game. Also possible is White 2 at 3, followed by Black 'a', White 2.

White 12 (88 minutes). Cho rejected the insipid jump to 'f' (Black would play 23). However, I think that White 1 in Dia. 2 would have been better. Cho did say that he disliked the prospect of Black 2, but we came to the conclusion that White could have settled himself with 7 and 9, after first forcing with 3 and 5. If Black plays 6 at 1 in Dia. 3, the sequence to 12 can be expected (White aims later at 'a', Black 'b', White 'c'). This looks quite reasonable for White.

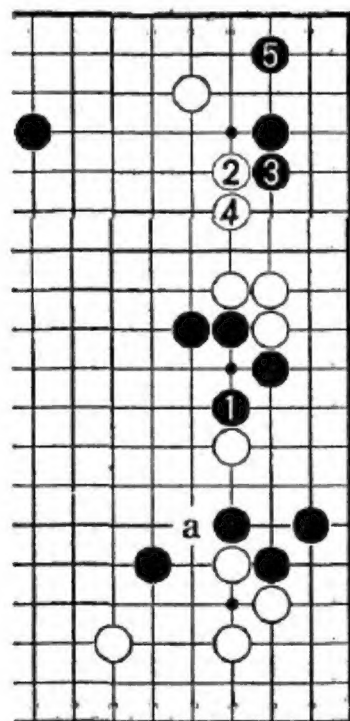
White 16 took me completely by surprise. The conventional idea here would be to take advantage of the favourable ladder to play 1 in Dia. 4.



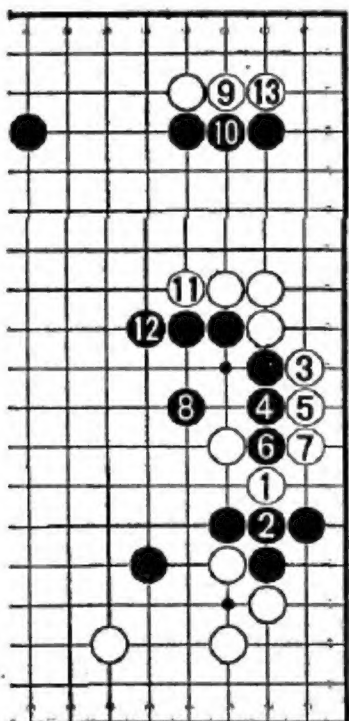
Dia. 5



Dia. 6



Dia. 7



Dia. 8

After the sequence to 7, Black would probably play 8, and White could jump in at 9. Cho must have wanted to try something more interesting.

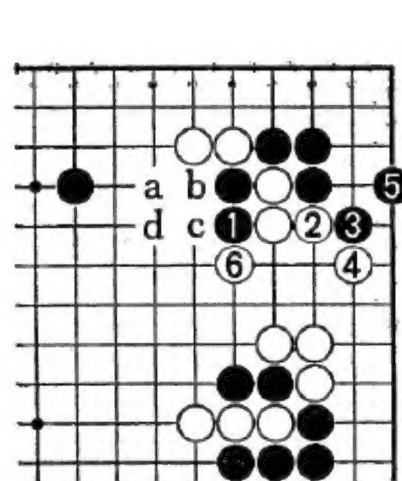
Black 17. The sealed move. There are a lot of possibilities here, of which 17 seems the most straightforward. (Time taken on first day – Rin: 3 hours 26 minutes; Cho: 3 hours 51 minutes.)

White 18. I expected White 1 in Dia. 5, in which case I planned to fight back with 2 and 4. The problem for White is how useful his marked stone will prove to be; if Black lives easily in the corner, White will be in trouble. The continuation to 10 is probable. Next –

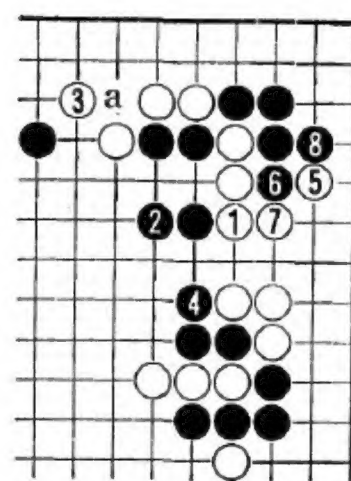
Dia. 6. If White 1, Black pulls back at 2; if White attempts to capture with 3, Black plays 4 and 6. Even if his corner group is captured, Black can squeeze all around the outside and be satisfied. On top of that, capturing Black's corner group will not be so easy.

White decided to avoid this fight. White 18 makes miai of 24 and 26.

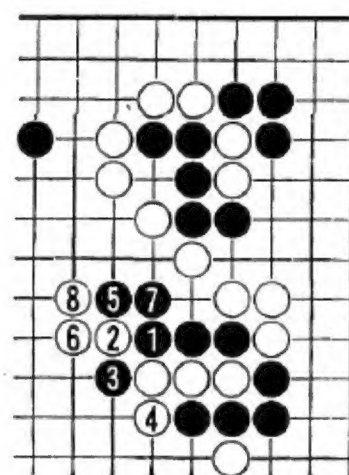
Black 21. I should have made the diagonal connection of 1 in Dia. 7. If White 2, Black can be satisfied with living in the corner with 3 and 5. White's thickness is not very impressive, while



Dia. 9



Dia. 10



Dia. 11

Black gains from eliminating the aji of White 'a'.

White 22. I was grateful for this move – I was worried that White might follow Dia. 8. If Black plays 8 to the right of 1, White will cut and squeeze. White can switch next to the top at 9, thus getting territory on the side and at the top. It was to eliminate the possibility of this sequence that I had to follow Dia. 7.

Black 23. Because the ladder is favourable.

White 26. White has to strengthen his group here before extending at 32. If instead White played a ladder-break at 'g', Black would just secure the top with 33. However, I did not mind the cut at 26, as Black settled the shape up to 31 and White lost the aji of the hane at 'h'.

Black 33. Black 1 in Dia. 9 looks like correct shape, but it works badly here. When White plays 2, Black 3 and 5 are forced, so White can then hane at 6. It is now difficult for Black to rescue his two stones. If Black 'a', White can cut with 'b', Black 'c', White 'd'.

White 36. Giving up the two stones on the side is the wisest course. If White saves them with 1 in Dia. 10, Black 2 makes miai of 'a' and 4. The result to 8 is bad for White.

The sequence to 40 is more or less inevitable. White has captured the two black stones – that

they cannot escape is demonstrated in Dia. 11 — but that is his only gain from the fight. Black has secured about ten points in territory in the bottom right and 14 or 15 points in the top right. Moreover, he has sente. The conclusion is inescapable that White 22 was dubious.

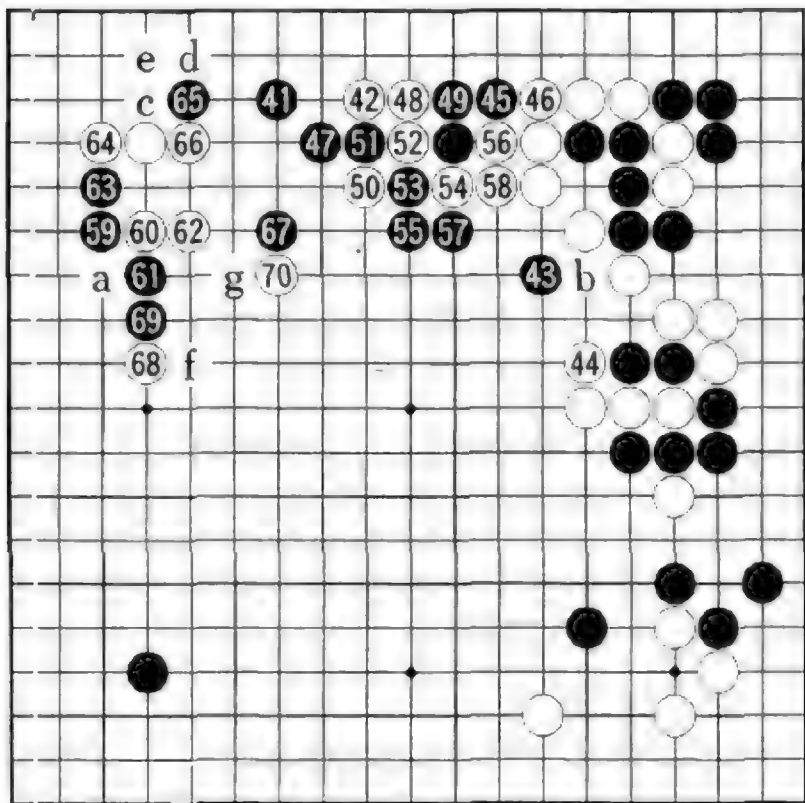


Figure 2 (41 - 70)

Figure 2 (41 - 70). Advantage Black

Black 41. Cutting at 46 would be tiny.

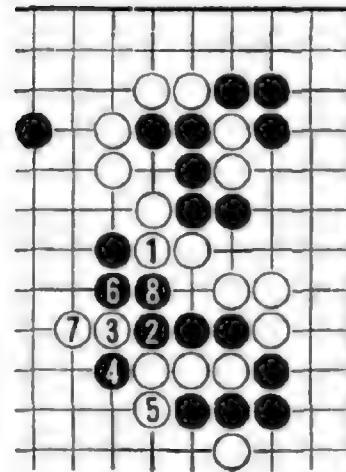
White 42. Cho later said that he should have played at 'a'. In that case, Black would reply with Black 45, White 46, Black 57.

Black 43 is a superb probe: it hits White at the main weak point in his position. If White connects at 1 in Dia. 12, Black can later pull out his two stones with 2 to 8. When White plays 44, Black can attack strongly with 45 and 47 because he has the threat of 'b'.

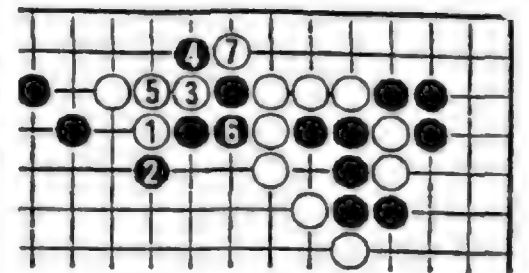
White 48. The toughest counter. Without the stone at 43, White would be able to link up with 1 to 7 in Dia. 13. With 43 in place, however, Black can counter with 1 to 7 in Dia. 14; White has to defend at 'a' next, so Black gets a free move on the left.

Black 49 looks like bad shape, but if Black lets White link up by compromising with Black 50, his peep at 43 goes to waste.

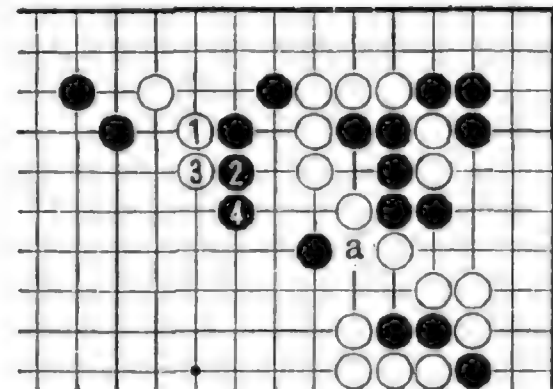
Black 51. Black could capture White by forcing with 1 to 5 in Dia. 15, then playing 7 (note that Black 5 is necessary to defend against White 'a' — Black 'b' — White 'c' after 9). However, White will be satisfied with making a ponnuki with 10 and 12 in Dia. 16. White still has the aji of White



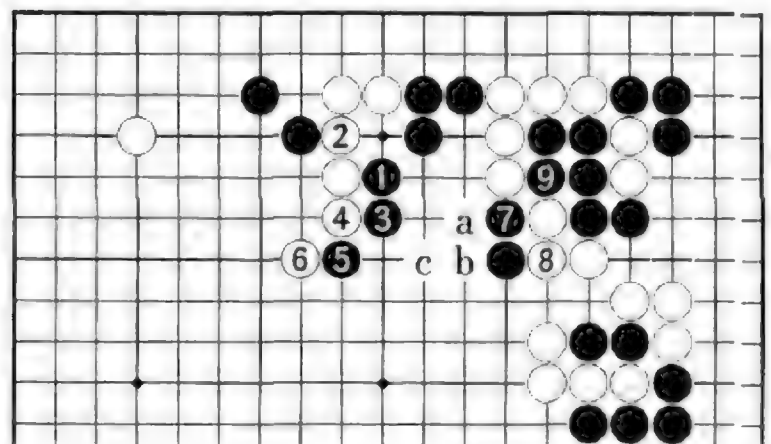
Dia. 12



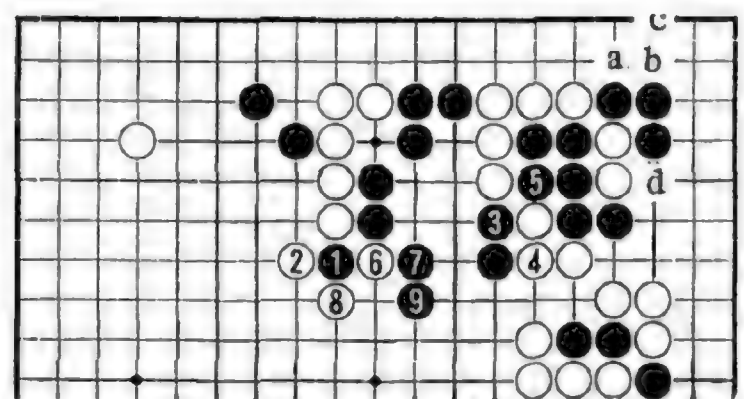
Dia. 13



Dia. 14



Dia. 15



Dia. 16

'a' — Black 'b' — White 'c' in the corner, aiming at White 'd'. In view of this, trying to capture the white group does not seem worthwhile. Building outside thickness in sente up to 57 seems good enough.

Black 65 is the vital point. If Black simply defends at 67, White will secure his group with 65.

White 66. Cho went into byo-yomi.

White 68. Even if White blocks at 'c', followed by Black 'd', White 'e', making the carpenter's square shape, he does not get definite eye-shape,

so counterattacking is natural.

White 70 is a clever move. If White just plays at 'f', Black seals him in with 'g'.

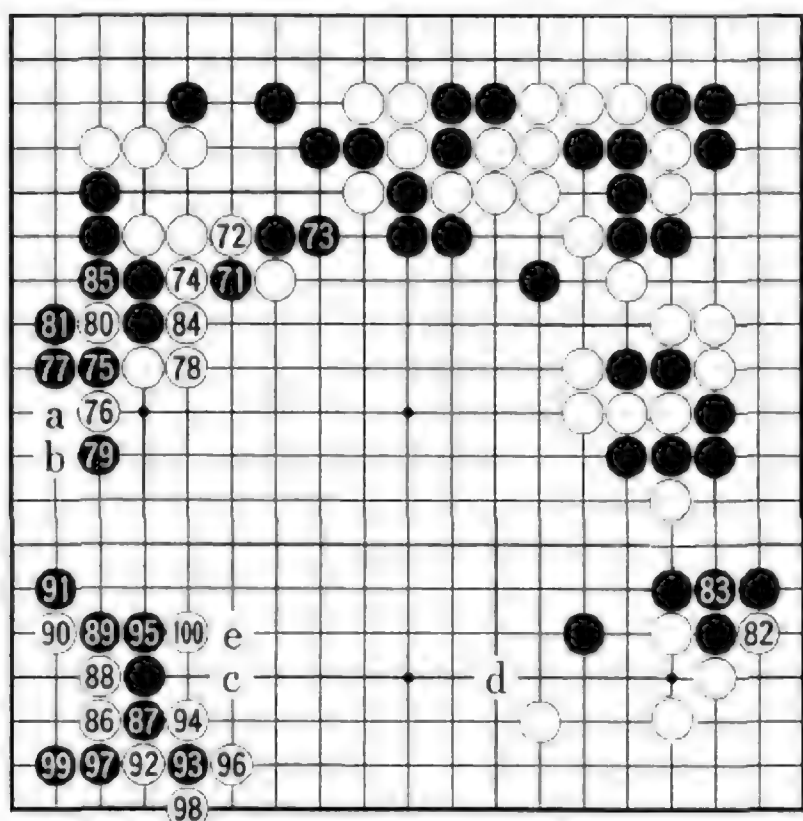


Figure 3 (71 - 100)

Figure 3 (71 - 100). *Rin solidifies his lead.*

Black 71. If at 73, White now safely extends at 78.

Black 79. Taking sente by crawling twice at 'a' and 'b' is not worth it.

White 80. Perfect timing. If Black answers at 85, White 'a' makes nonsense of 79.

White 86. Judging by the result, it seems that 86 is dubious, as it lets Black solidify his left side territory. White should have kept the game more open by following Dia. 17 (though even this way Black seems to be ahead).

White 94. Living in gote with 97 would be too slow.

Black 99. Black 'c' and 'd' are miai, so White cannot hope to get too much territory at the bottom.

White 100. White 'e' would be slack.

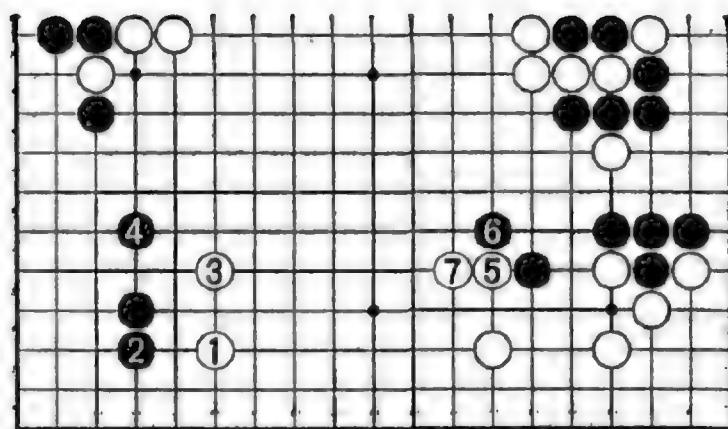
Figure 4 (101 - 150). *Black plays solidly.*

White 4. Attacking with 1 and 3 in Dia. 18 is unreasonable. White 5 is necessary to defend against Black 'a', but Black is in no danger after 8 and 10.

Black 11. If at 1 in Dia. 19, White will cut at 2.

White 14. Necessary to defend against 1 etc. in Dia. 20.

Black 19, 21. Building a spare eye here makes



Dia. 17

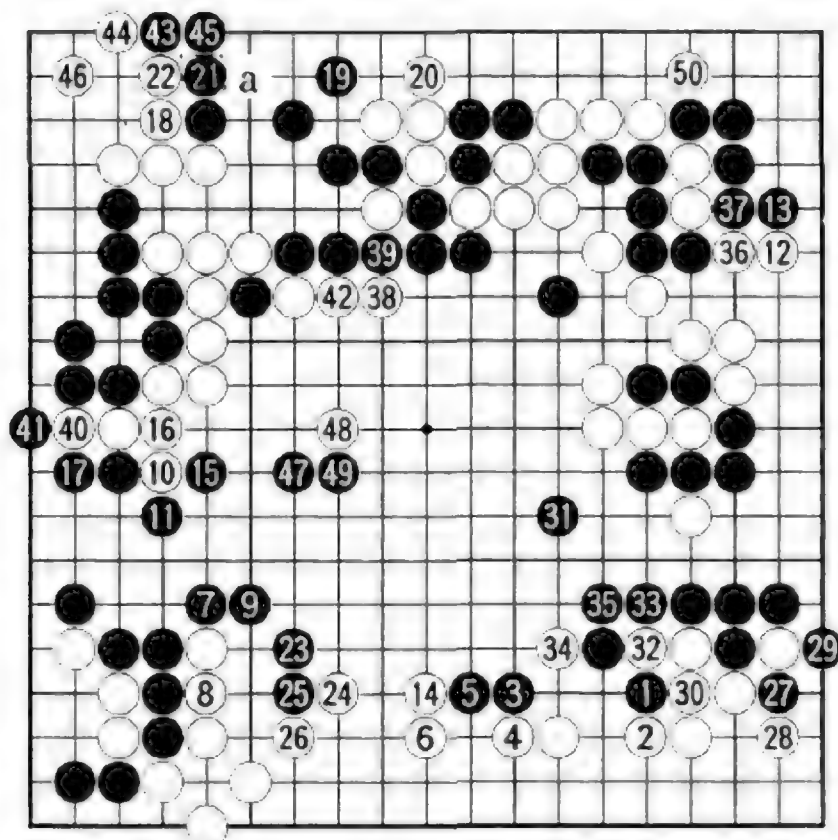
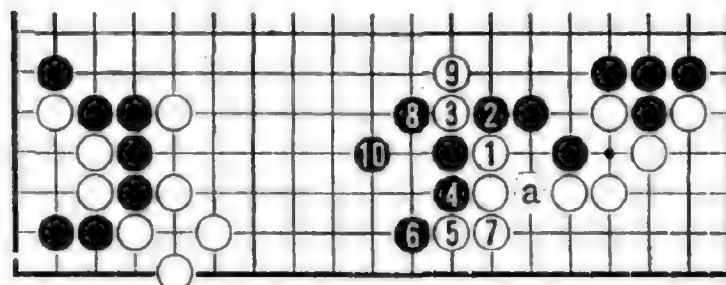
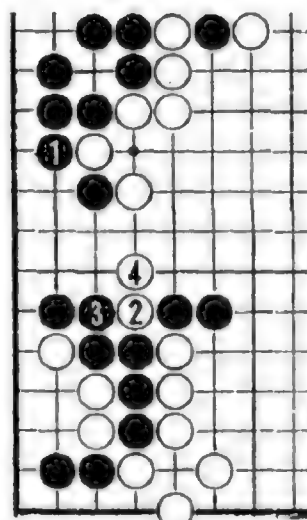


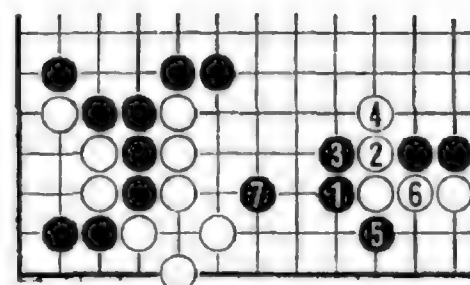
Figure 4 (101 - 150)



Dia. 18



Dia. 19

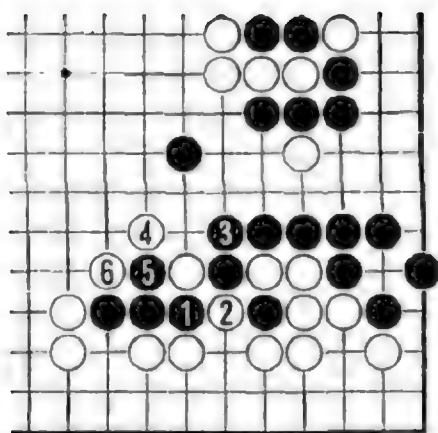


Dia. 20

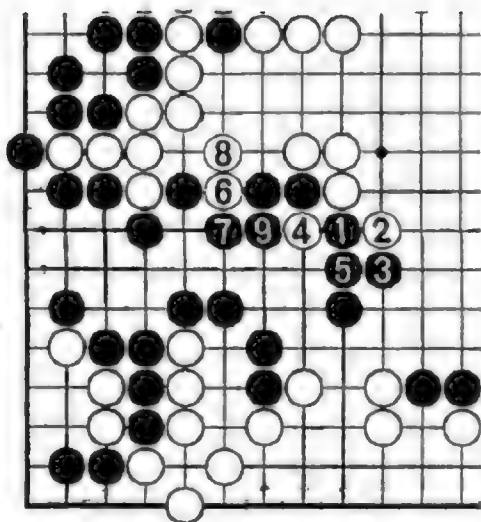
Black's position rock-solid.

Black 35. Black gains nothing by cutting at 1 in Dia. 21 (next page), as White squeezes up to 6. Connecting at 35 is worth more.

Black 43 forestalls White 'a'.



Dia. 21



Dia. 22

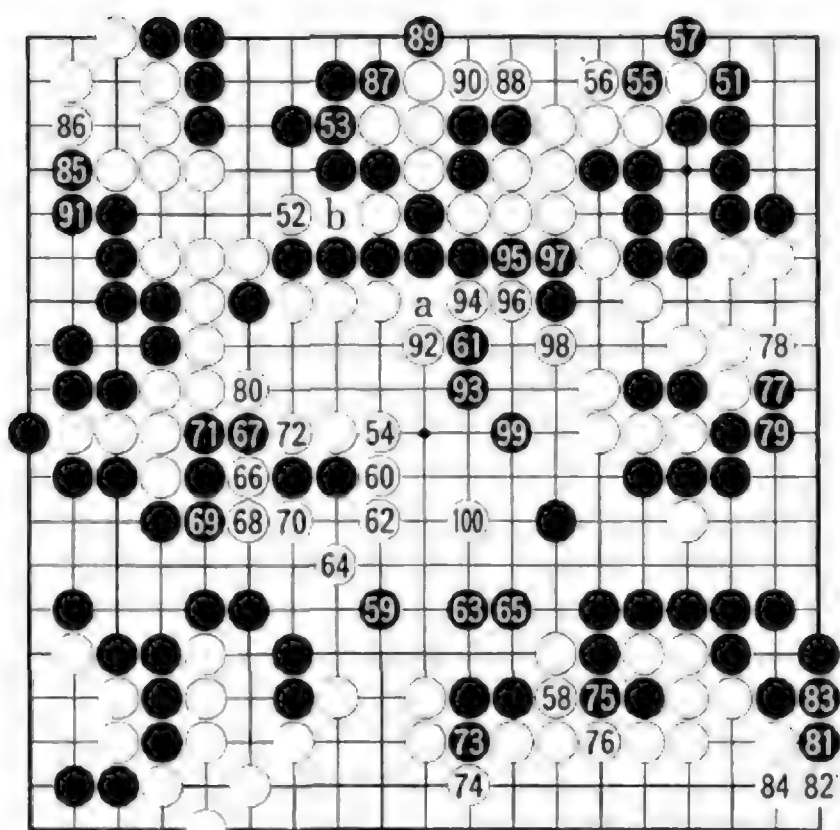


Figure 5 (151 - 200)

Figure 5 (151 - 200). Plain sailing

Black 61. Black 1 in Dia. 22 looks big, but it is not appealing unless Black can answer White 2 at 3. However, that gives White the tesuji of 6, so Black has to submit with 7 and 9.

White 62 is big, but Black prefers to secure his connection with 63 and 65 rather than to save the two stones. His loss is not so great when you consider the number of stones White has to invest to make the capture.

Black 67. If Black 68, White 67, Black 70, White gets points in the centre. Black 67 is correct.

Black 83. Black had enough ko threats to play a ko with Black 84.

Black 95. If Black carelessly answers at 'a', he collapses when White plays 'b'. If 95 at 96, White 95 is also troublesome.

Figure 6 (201 - 229). Honinbo again

Cho resigned at 229, but if he had played the game out, he would probably have lost by 3½ points.

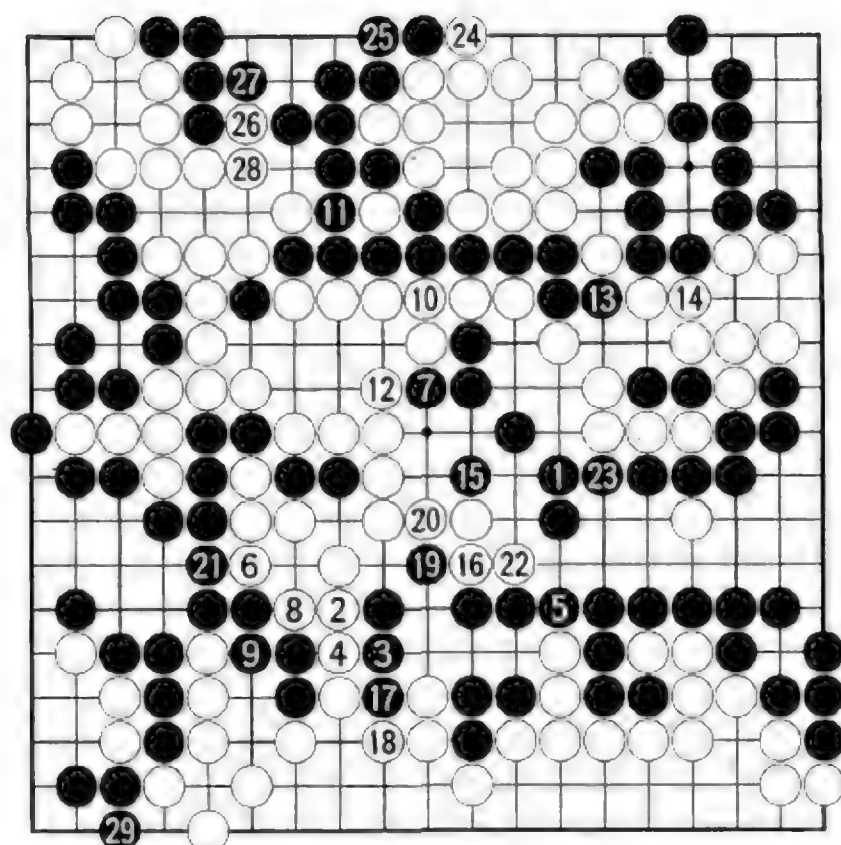


Figure 6 (201 - 229)

Time taken. White: 8 hours 59 minutes

Black: 8 hours 59 minutes

('Igo Club', Oct. 1983. Translated by John Power.)

This game was perhaps decided in the fuseki, which is a little ironic in view of the immense amount of time the players devoted to it. After 22 in Figure 1, Rin seemed to go into the lead. The pressure was on Cho to catch up and for once he failed to meet the challenge. In a series that turned out to be an epic battle of wills, Rin showed all of his old strength, with an added cunning contributed by his long experience. He is the first player in the Honinbo tournament to make a comeback so long after losing the title. It must be satisfying for him to be back at the peak of the Japanese go world.



Rin rings up his wife from his hotel room with the good news.

If You Don't Know the Ladder

Faithful readers may remember a game we showed in our first issue in which Kuroda 7-dan played out a ladder which didn't work. He was well aware of this and had his own reasons: he wanted to build a wall to catch a different enemy group. However, the fake ladder caused him too great a loss and he had to resign (GW1, p. 23). Recently in the oteai there was a similar but more successful example in a game between two woman players, which is presented below.

White: Shinkai Hiroko 3-dan

Black: Tanimiya Ayako 2-dan

Played on 19 October 1983. No komi.

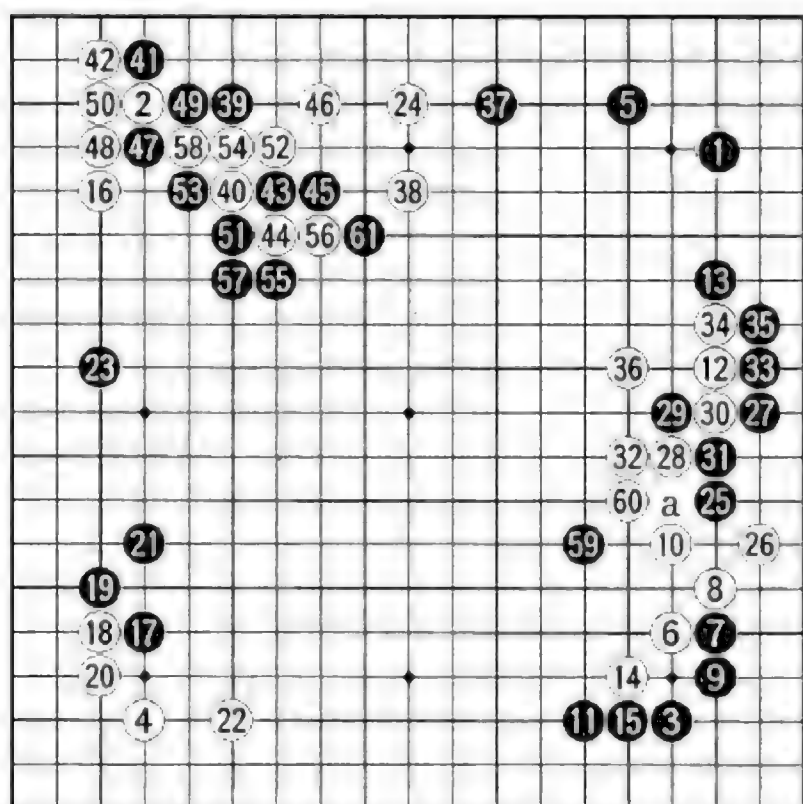


Figure 1 (1 - 61)

Figure 1 (1 - 61)

The problem of the ladder comes up when Black plays the strange-looking move of 59. It threatens the cut at 'a' and the ladder, but White 60 defends against both those threats. (If Black 59 at 60, then White 'a', Black could have got a ladder.) Consequently, White must have been surprised when Black gave atari at 61 regardless.

Figure 2 (62 - 100)

Black's plan is to capture the white group on the right with 89, and, strangely enough, the exchange is favourable for her.

White tries to catch up by invading at 90, but Black compromises with 91 and 93.

Black 97 should be at 'a'.

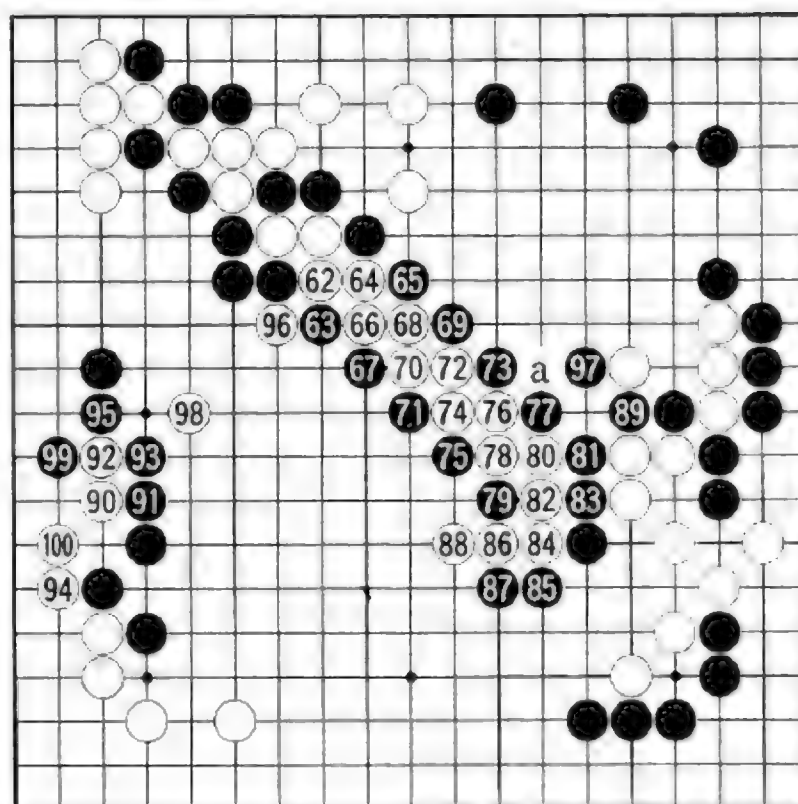


Figure 2 (62 - 100)

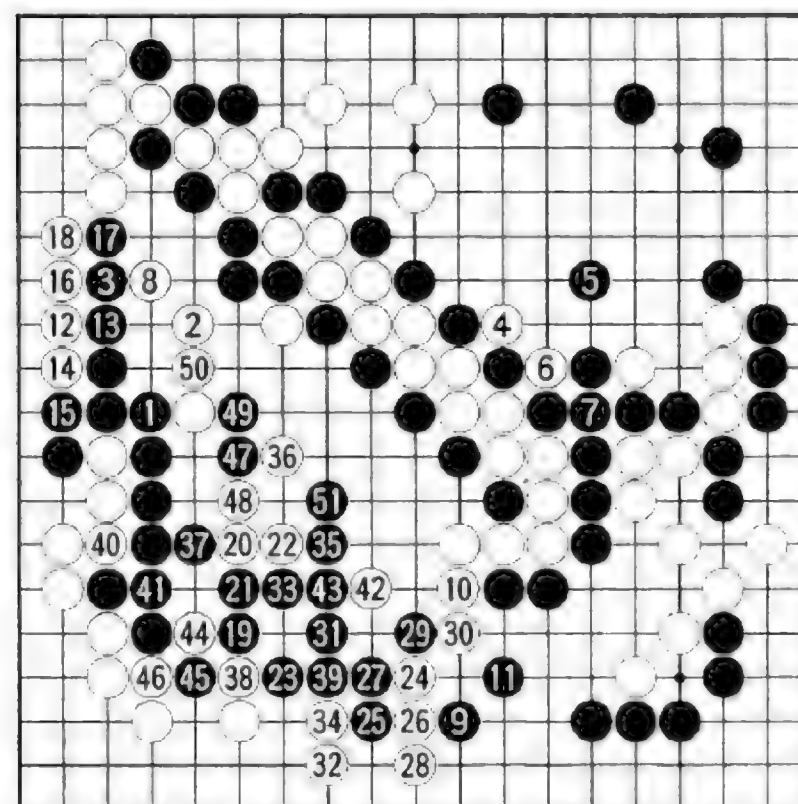


Figure 3 (101 - 151)

Figure 3 (100 - 151)

Black 27 seems to be a good move. When Black lives with 31, the game is over.

White resigns after Black 151.

In retrospect, if White had realized how well the fake ladder was going to turn out for Black, she would probably have been better off playing 60 at 62 and letting Black cut at 'a' in Figure 1. In practice, though, who would not have played 60 when it countered both of Black's threats?

(From a commentary in 'Kido', December 1983)

8th Gosei Title

The 1983 Gosei title featured the first appearance by Awaji Shuzo in a major title match, though he has garnered a few first places in minor ones in the past. His name may not be as well known as some, but the 34 year old native of Tokyo had a banner year last year. Besides taking first prize in the 8-dan division of the Kisei title, he finished with a 4–3 record in the Honinbo league and also became the Tengen challenger. To challenge Otake, he had to defeat, in order, Kobayashi Koichi, Kato 10-dan, Ishida Akira and Hashimoto Shoji.

Otake was favored to win the match (Awaji modestly rated his chances at 5%!), but actually Awaji had defeated him in their last three encounters (Otake had won the two preceding games), so the potential for an upset was there. Awaji himself promised to make sure the match went the full distance of five games, and that's exactly what happened.

Game One

White: Awaji Shuzo 8-dan

Black: Otake Hideo, Gosei

Komi: 5½; time: 5 hours each

Played on 7 July 1983 in Nagano City.

Commentary by Awaji Shuzo

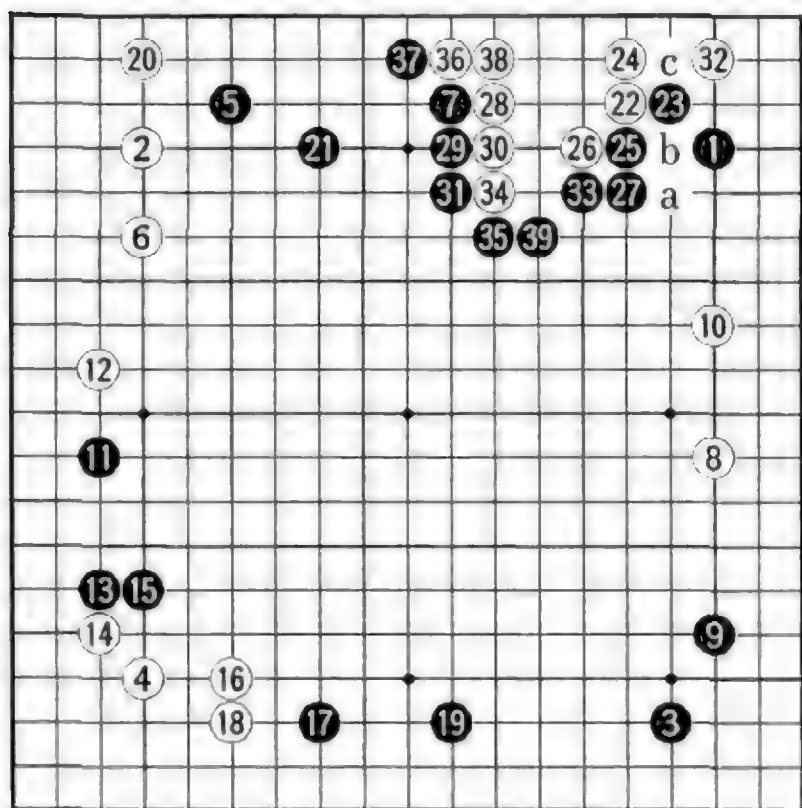
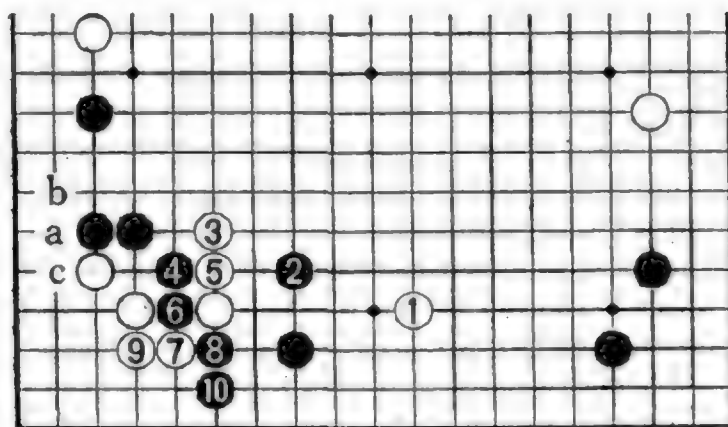


Figure 1 (1–39)

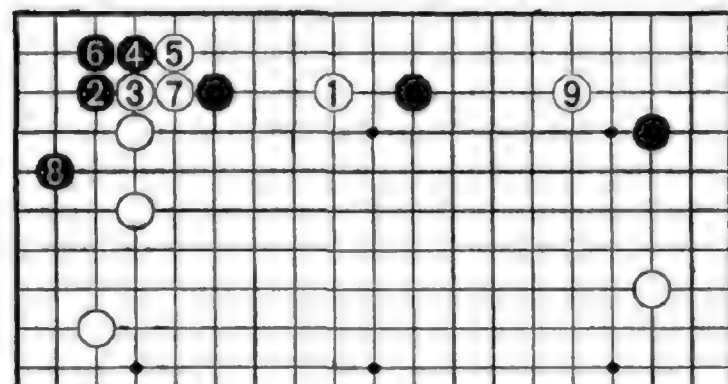
Figure 1 (1–39)

A common opening results when White answers Black's mini-Chinese-style set-up of 5 and 7 by wedging into the side at 8.

Black 17 is a move you might see in a handicap game, but White 18 in response is perhaps too tight. White would have liked to play a pincer at 1 in Dia. 1, but was afraid of the complications following Black 4. However, after Black 10, it seems that Black is thin when White hane and connects with White 'a', Black 'b', White 'c'. Fearing Black 4 here is indeed akin to a handicap-player's mentality.



Dia. 1



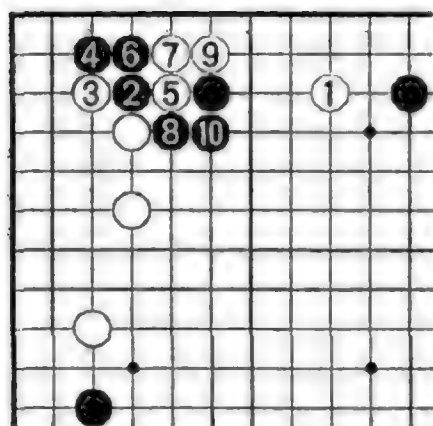
Dia. 2

Black has no complaints about setting up his game with 17 and 19. White anticipated this but judged that swinging around to the enclosure of 20 gave him a playable game.

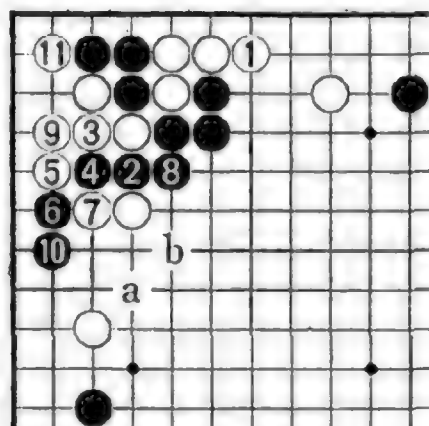
Protecting at 20, however, was a sedate move, uncharacteristic of Awaji, but he wanted to maintain the territorial balance and slowly creep up on Black later. More lively play results when White jumps in at 1 in Dia. 2; if Black invades at the 3–3 point with 2, White gets sente to attack at 9. Regardless of whether this is good or bad, it's more in keeping with Awaji's style. Should Black play 2 and 4 in Dia. 3, White answers with the joseki move of 5. Following Black 10, the nobi of White 1 and hane of 5 in Dia. 4 form a well-known joseki. Now blocking at Black 6 is the strongest move, but it's enough for White to take the corner with 7 through 11. If Black 'a' next, running out with White 'b' creates a lively situation. Turning at 7 with Black 6 allows White to



Awaji and Otake photographed together on a more amicable occasion, at a joint title award ceremony in 1981. Otake had defeated Kato to win the 6th Gosei title, and Awaji had defeated Kataoka to win the 25th and last Prime Minister's Cup.



Dia. 3

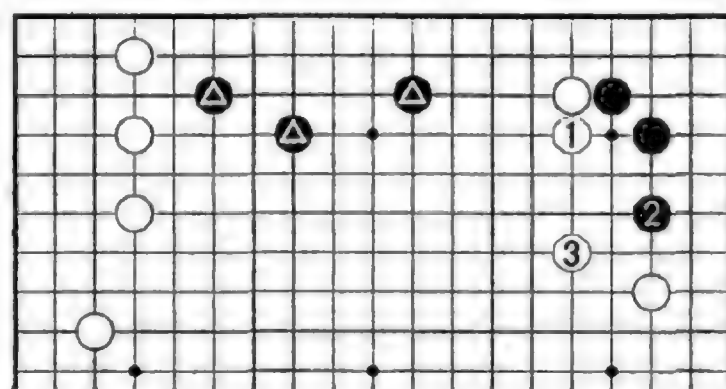


Dia. 4

capture the corner effortlessly by connecting underneath with White 6, which would be too good.

The value of the attacking move of 22 is much diminished after Black has reinforced at 21. Otake suggested that instead of 22 White should develop some power in the center by playing White 26. Awaji was quite impressed with this conception and confessed that he had not even considered such an approach, being preoccupied with settling his group as quickly as possible after invading here.

White racked his brains a bit to come up with the descent at 24. It's usual for White to nobi at 1 in Dia. 5 and seal Black into the corner with 3, but Black's solid structure with the marked stones is a joy to behold, while White is playing on empty points. Even so, this is probably the



Dia. 5

norm in this situation.

Instead of White 24, it's conceivable for White to bear down on Black at 'a', but he didn't have enough confidence in his prospects in the fight that follows Black 'b', White 25 and the cut at Black 27.

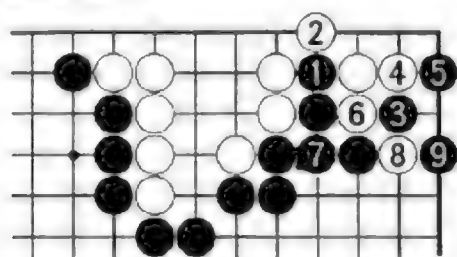
For that reason White adopted the infrequently played 24, but you get the feeling that he's straining himself. When the overall situation is unfavorable, you can't expect this kind of ploy to turn it around.

Nothing prevented Black from answering at 'c', but Otake preferred to build thickness with the hane and nobi of 25 and 27. It's natural for White to settle his group with 28 and the moves that follow. How would you evaluate the result after Black 39? During the game Awaji believed that he had made off like a bandit here. Of course, Black has made considerable thickness, but how is he to

make use of it? Isn't it clever how White has scooped out Black's territory in sente? . . .

However, Otake judged that Black was better. This kind of thickness will make its presence felt sooner or later and it also lends support to Black's three stones on the left side.

That is indeed the case. In addition, White has to worry about the ko that comes about with Black 1 etc. in Dia. 6.



Dia. 6

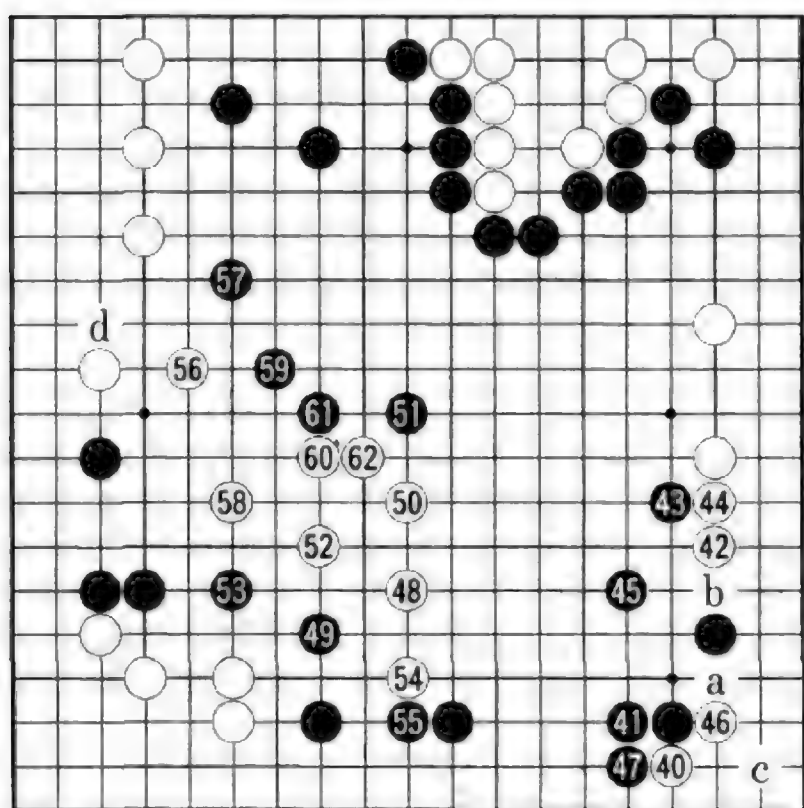


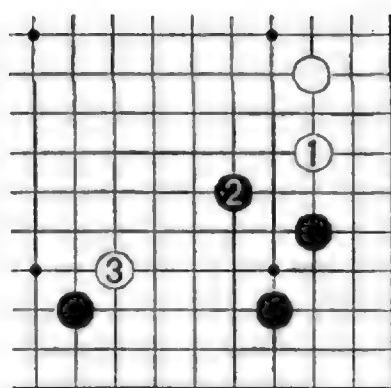
Figure 2 (40 - 62)

Figure 2 (40 - 62)

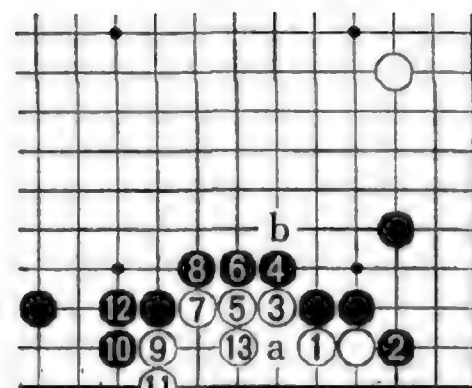
Attaching at 40 was bad: a purposeless move. White has already made enough profit, there's no need to be greedy for more, the time has come to play for influence. White should press in at 1 in Dia. 7 and, if Black 2, play the somewhat cheeky erasure move of 3.

Awaji at first planned to follow up White 40 with White 1 and the rest in Dia. 8, but realized that White would be confined to a small life up to 13 and be thin everywhere else. Playing a hane at 6 with 5 is bad because Black plays 5, White 'a', then nobis at Black 'b'.

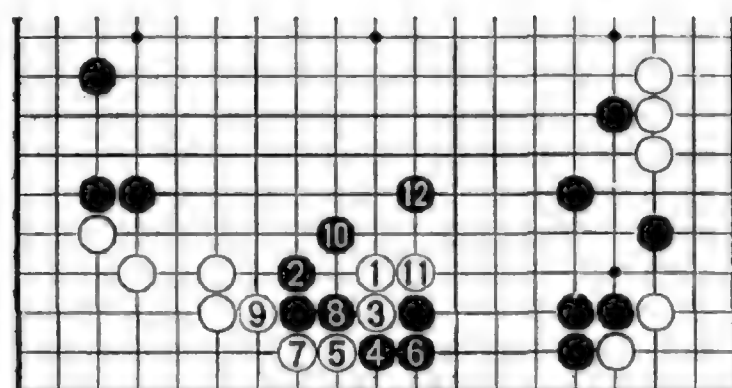
White had to backtrack to 42, but this kind of wavering between the attachment in the corner and the play on the side betrays the inconsistency in his form. He's failed to hold true to a clear-cut



Dia. 7



Dia. 8

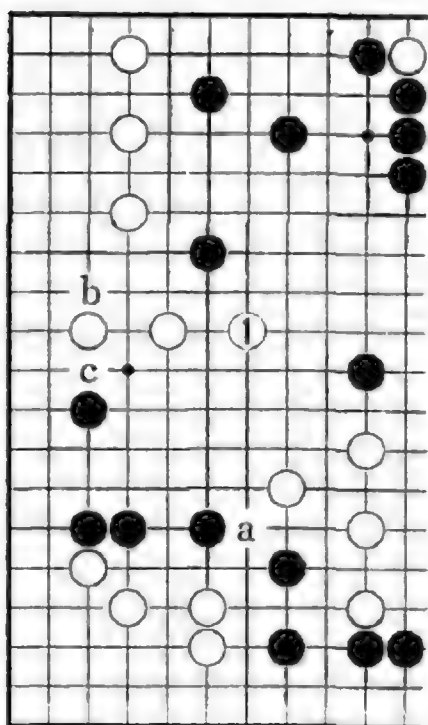


probably an overplay. In any event this is the critical point of the game.

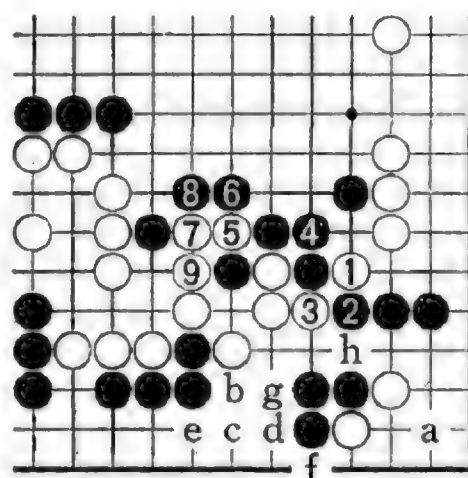
Seeing Black 57, Awaji gleefully played White 58, but it was a horrible blunder. You might say the losing move. He thought that since he could now cut at 76 Black would be in a real fix, but he was astounded when Black knocked at the back door with 59. In reality, White was in a fix.

For 58, jumping up at 1 in Dia. 10 was the only move. Black will always have to worry about the cut at 'a', and since White can resist Black 'b' with 'c', Black must forgo it for the time being. Most important, there's quite a difference between Black's center territory here and in the game. This would have left the outcome up in the air.

Be that as it may, Black couldn't hope for a better point than 59. The responsibility for this sorry state of affairs rests with 58. White is forced to play the painful moves of 60 and 62, and it's all over.



Dia. 10



Dia. 11

Figure 3 (63 – 100)

White 64 is not a big move, but it's hard to pick out anything all that much better. Maybe White should have played for a ko with 'a'.

Otake played a skilful sequence of moves starting with Black 69. These operations in the corner allowed him to settle his group in sente with the block at 81. If White plays 80 at 'b', Black can cut at 'c'. Also, White should slide in to 'd' with 80 and when Black blocks at 81, capture the corner cleanly with 'e'. As it was, there was a possibility of being cut off from the center and being forced to take the black stones off the board.

Black 87. Capturing the two white stones once

Gosei Title Winners

- 1st (1976): Kato (defeated Otake 3-2)*
- 2nd (1977): Kato (defeated Takemiya 3-0)*
- 3rd (1978): Otake (defeated Kato 3-1)*
- 4th (1979): Cho Chikun (defeated Kato 3-0)*
- 5th (1980): Otake (defeated Cho 3-1)*
- 6th (1981): Otake (defeated Kato 3-1)*
- 7th (1982): Otake (defeated Cho 3-2)*
- 8th (1983): Otake (defeated Awaji 3-2)*

Gosei Prizemoney

- 1st prize: ¥3,600,000*
- 2nd prize: ¥720,000*
- Match fee – title-holder: ¥1,200,000*
- challenger: ¥800,000*

The Gosei is ranked last of the seven open titles. It also has the shortest time allowance (five hours per player).

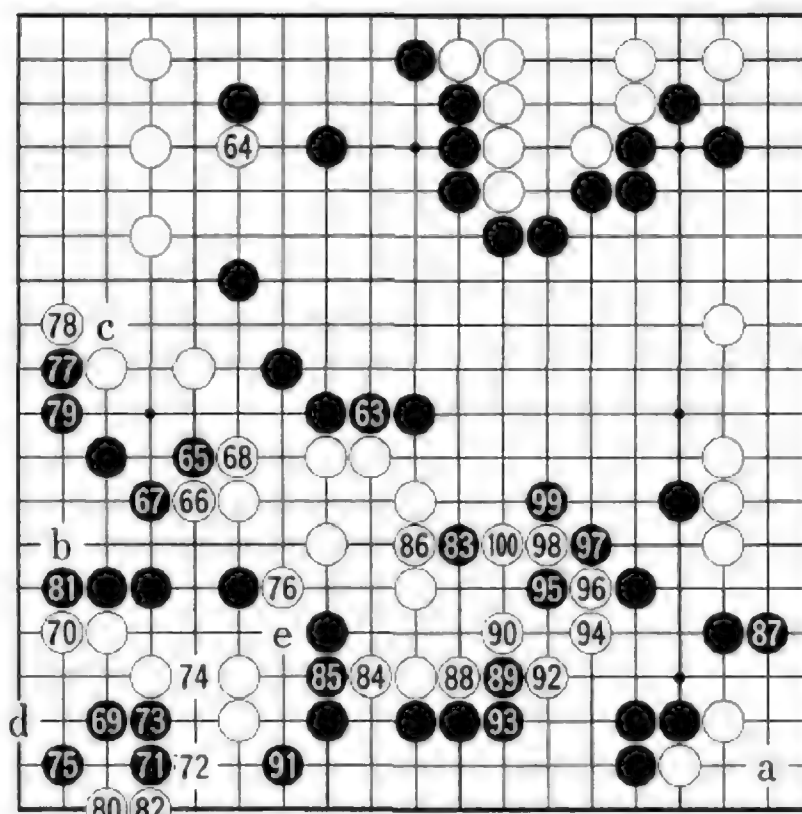


Figure 3 (63 – 100)

and for all settled it.

Black 91 would have been better played at 92. This and 57 in the previous figure were Otake's only questionable moves.

Cutting at White 98 hastened the end. Instead, forcing at 1 and 3 in Dia. 11 and then cutting at 5 was the correct order of moves. After White 9 the unpleasant hanging connection of White 'a' is left in the corner, and White also has 'b', Black 'c', White 'd', Black 'e', White 'f', Black 'g' and White 'h' to play with, so the difference in territory between this diagram and the figure is considerable. Of course, a loss is a loss, but this way the difference is small. One slight slip . . . and hope springs anew.

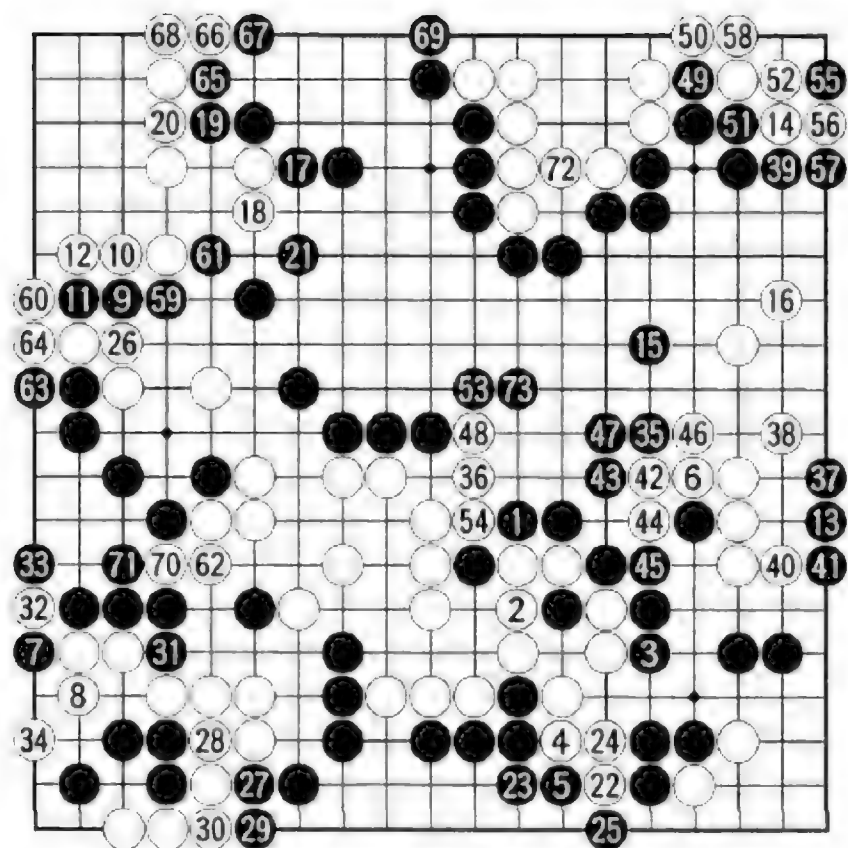


Figure 4 (101 - 173)

Figure 4 (101 - 173)

Going back to 3 strengthened Black appreciably. Apparently Awaji realized at this point that the game was out of his control; he started slipping further and further behind.

Although it had no bearing on the result, White 32 was a screwball move. If Black had played 33 at 34, that would have been it. The recorder, Sato Fumitoshi 2-dan, discovered this tesuji.

With 67 and 69, it seemed the endgame was flowing right into Black's hands. The game ended with Black 15 points ahead on the board.

White resigns after Black 173.

('Igo Club', Sept. 1983. Translated by Bob Terry.)

Game Two

White: Otake Hideo

Black: Awaji Shuzo

Played on 21 July 1983 in Kanazawa City.

Adapted from a commentary by Awaji Shuzo.

Figure 1 (1 - 50). *Avoiding a head-on clash*

White 8. White 'a' is more common.

White 26. Awaji expected White to push up with 'b' (Black 'c' to 'e' follow). When Otake switched to 26, he played 27 so that he could get sente to play 33.

White 34. Miai with 33.

Black 35. 'I've been hit at the vital point,' muttered Otake, then switched to 36. White is ahead in territory, so if he handles this invasion correctly he will get a good game. White 36 leads to an interesting furikawari (trade). If White

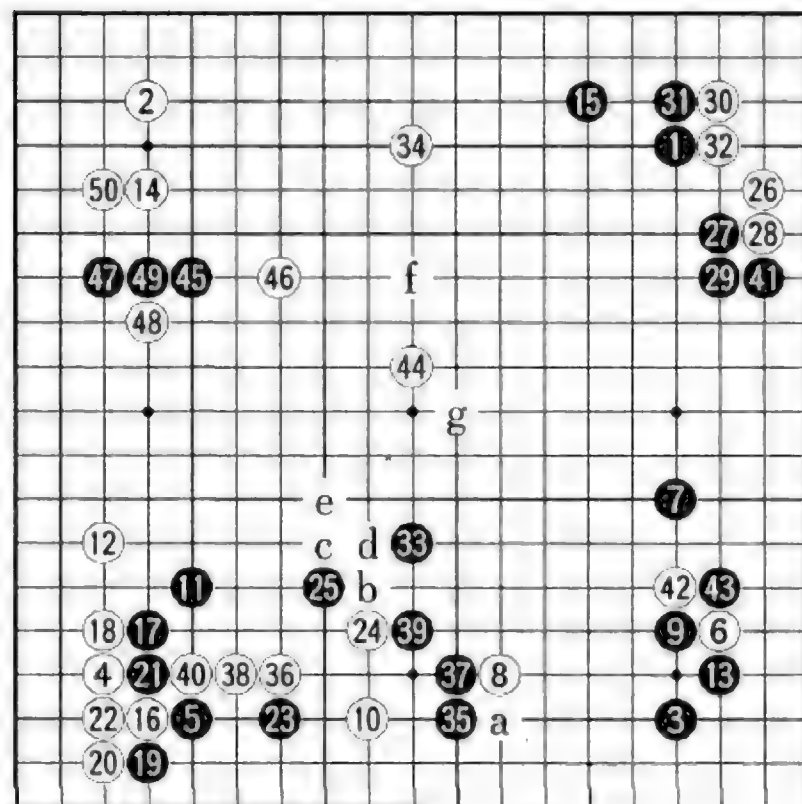
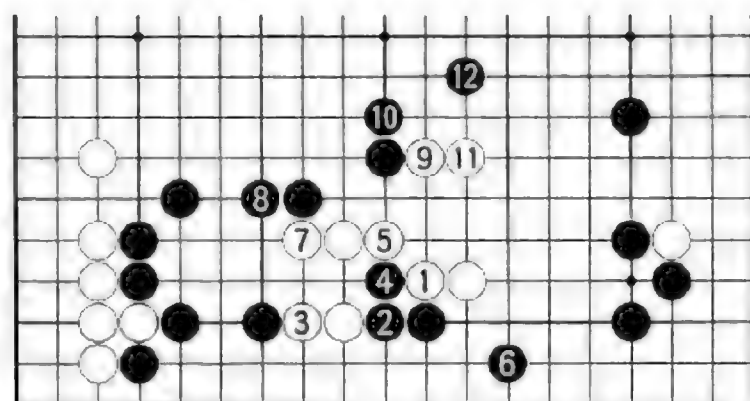
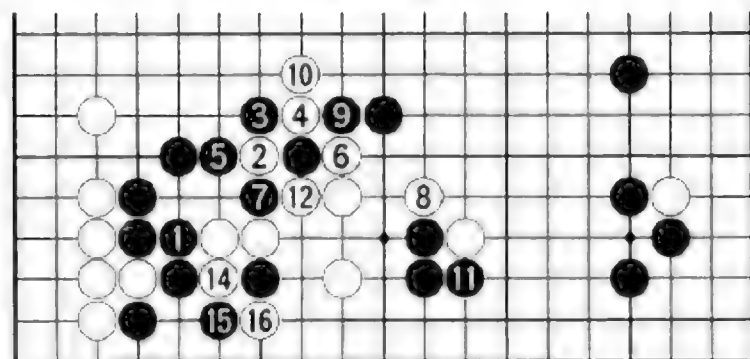


Figure 1 (1 - 50)



Dia. 1



Dia. 2

13: connects

answers Black 35 directly, at 1 in Dia. 1, Black keeps his group eyeless and so subjects White to severe pressure.

Black 39. Awaji spent 41 minutes reading out the variations following a connection at Black 40 but decided that the fighting might favour White. To give just one example, the continuation in Dia. 2 is possible.

White 40. Hane 9-dan, the referee, assessed the result as equal.

Black 41. Awaji regretted this move, as it gave White a perfect move at 44. Black should have emphasized the centre by playing at 'f'. Without 41, White might reduce Black's right-side territory, but he would get compensation by securing the bottom area.

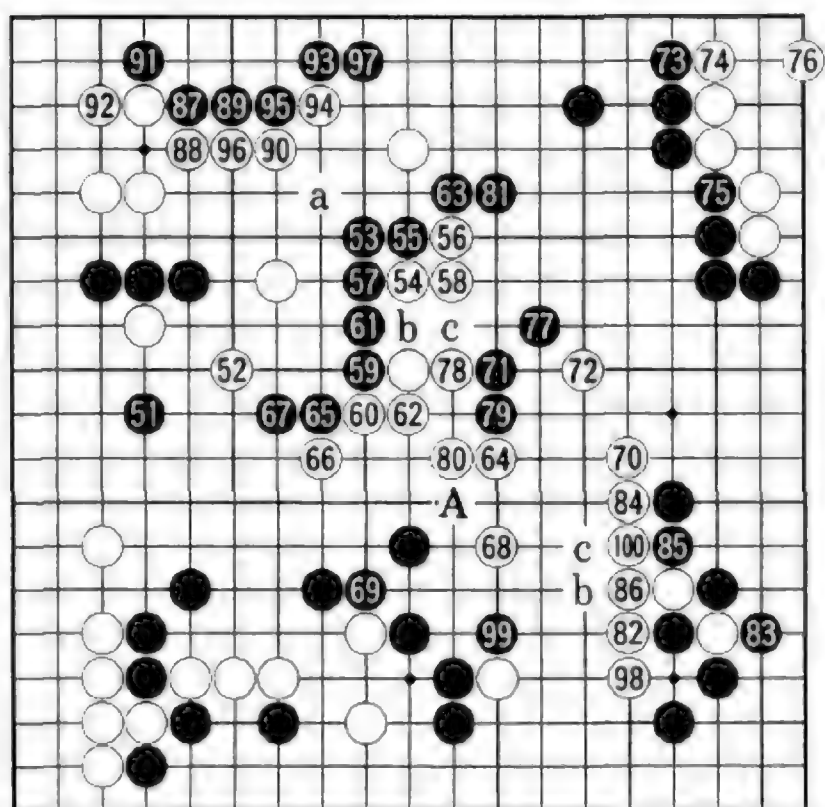


Figure 2 (51 - 100)

Black 45. Black 'g' would probably not be big enough to win.

Figure 2 (51 - 100). Awaji is confident.

White 52. This time Otake made a strategic mistake. Better would be White A, forcing Black 69, followed by White 71. That would have given a leisurely game, with good prospects for White. When Black played 53, Otake twice muttered to himself: 'The bomb's dropped.'

White 54. White must have concluded that trying to enclose the top with 'a' would not be good enough. Attacking from the centre indicates some concern about Black's moyo on the right.

Black 63 is an important move: Black has to keep the centre white group open to attack by preventing it from linking up with the top.

White 64 serves the dual purpose of defending against the cut with Black 'b' - White 'c' - Black 78 and of preparing to reduce the black moyo below. Nonetheless, it is dubious. Awaji: 'For 64, isn't extending at 65 the only move? That would have upset me more.' Awaji felt that after 65 and 67 the game was unlosable for him.

White 76. If omitted, White is killed as in Dia. 3.

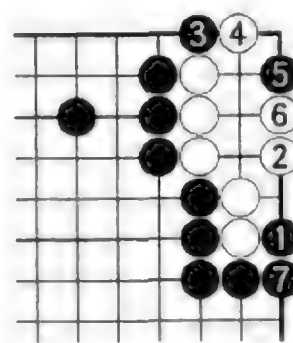
Black 81 makes good aji. Black must not be tempted into trying to catch two stones (70 and 72) with 1 and 3 in Dia. 4, as White has a counter prepared. In the sequence to 18 Black is destroyed.

White 86. White has secured his group against the attack launched by Black with 71, but Black retains sente. The game seems to be over when

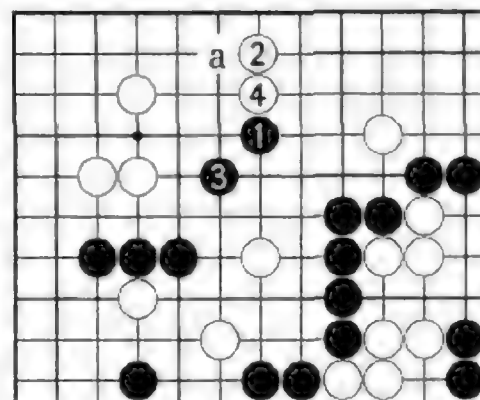


Awaji Shuzo

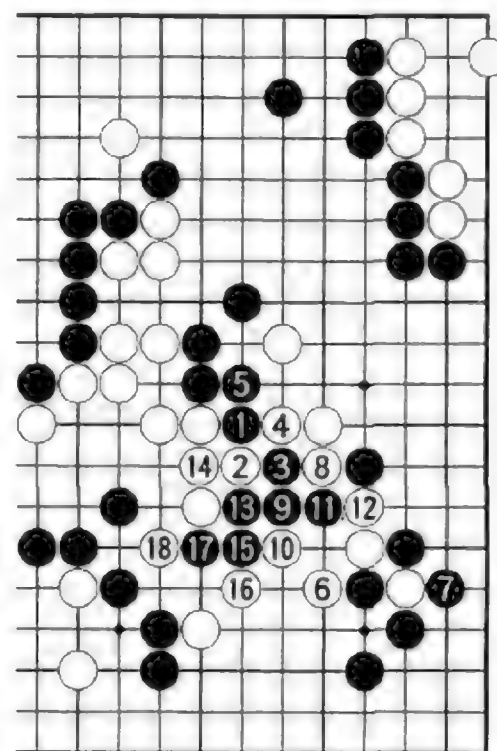
Born in Tokyo on 13 August 1949. Became a disciple of Inoue Tomoe 5-dan in 1955, made professional shodan in 1968, reached 8-dan in March 1981. Took 1st place in the top section of the oteai in 1975 and 1980. Won the 21st (1977) and 25th (1981) Prime Minister's Cup. Won the 9th (1978) and 11th (1980) New Stars TV tournaments. Won places in the 38th (1983) and 39th Honinbo leagues. In 1983 he won the 8-dan section of the 8th Kisei and became the Gosei and Tengen challenger. Awaji is one of the small number of professionals who have graduated from university (he attended Aoyama Gakuin).



Dia. 3



Dia. 5



Black 87. Otake muttered, 'I've got no answer, I'm in trouble,' but actually Awaji had an even better move here. Black 90 instead would have settled the game. The best White can do is to slide along the edge at 2 in Dia. 5; if then Black 3, White has to play 4 to defend against Black 'a', so Black could then switch to 100 in the figure (followed by White 'c', Black 'b').

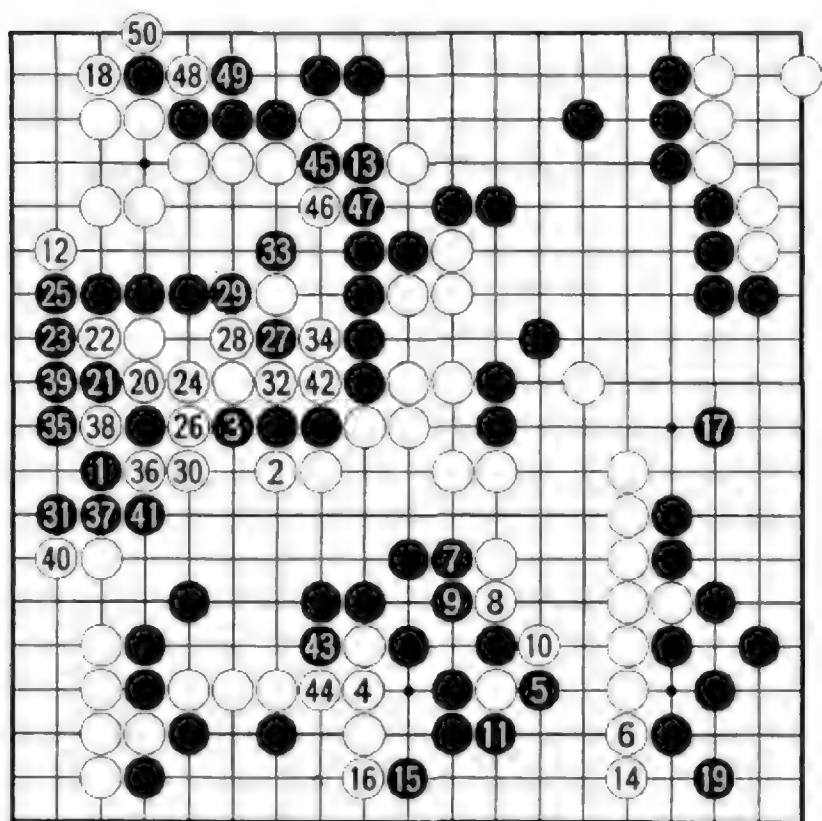


Figure 3 (101 - 150)

Figure 3 (101 - 150). Otake's counterattack

Black 1 is a declaration of victory: Black just wants to wind up the game as quickly as possible. He therefore answers White 4 very solidly with 5 to 11. However, White has a surprisingly strong move at 20 and when he pulls out his stones up to 42, capturing three black stones in the process, the game becomes much closer. Hane commented, however, that Black was still in the lead.

Figure 4 (151 - 200). Awaji hangs on.

The players following the game expected Otake to resign before long. Otake is known for his manliness in accepting defeat, the best example being the game in the 1975 Meijin title match with Ishida in which he resigned because he was one point behind. Awaji, however, was not counting his chickens — he expected Otake to fight on to the bitter end. He commented after the game: 'The tenacity Otake displays in the Gosei is completely different from in other tournaments. You feel an extraordinary forcefulness. You can see why he's called the "Gosei specialist".'

However, Otake was unable to shake Awaji's lead. The latter recovered his composure after the shock of his loss on the left side and safely steered his way through the shoals of the endgame.

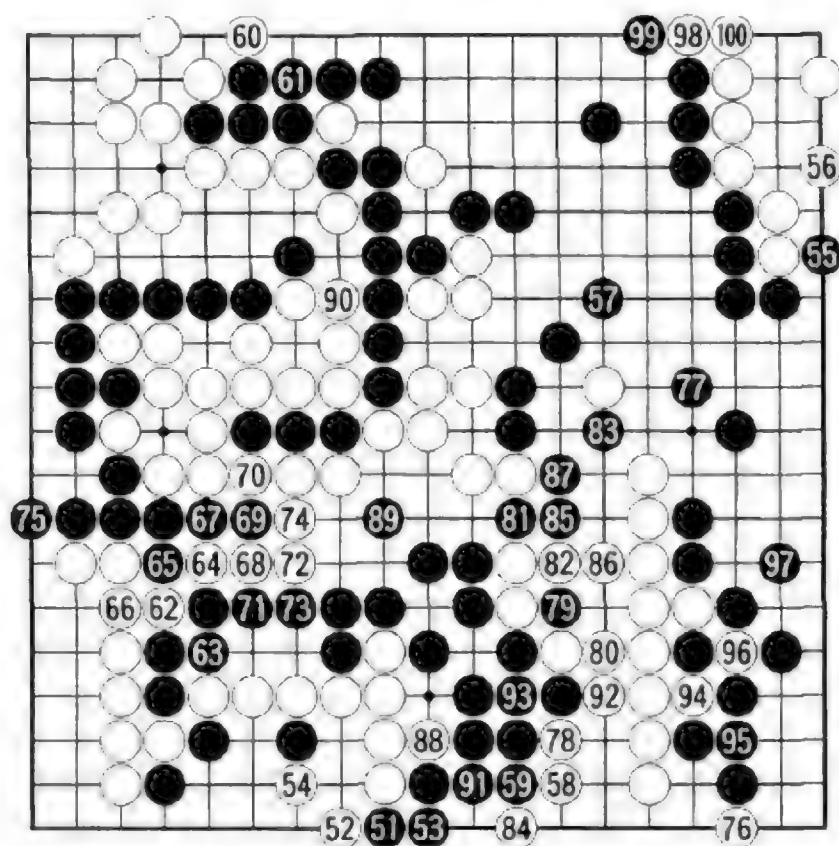


Figure 4 (151 - 200)

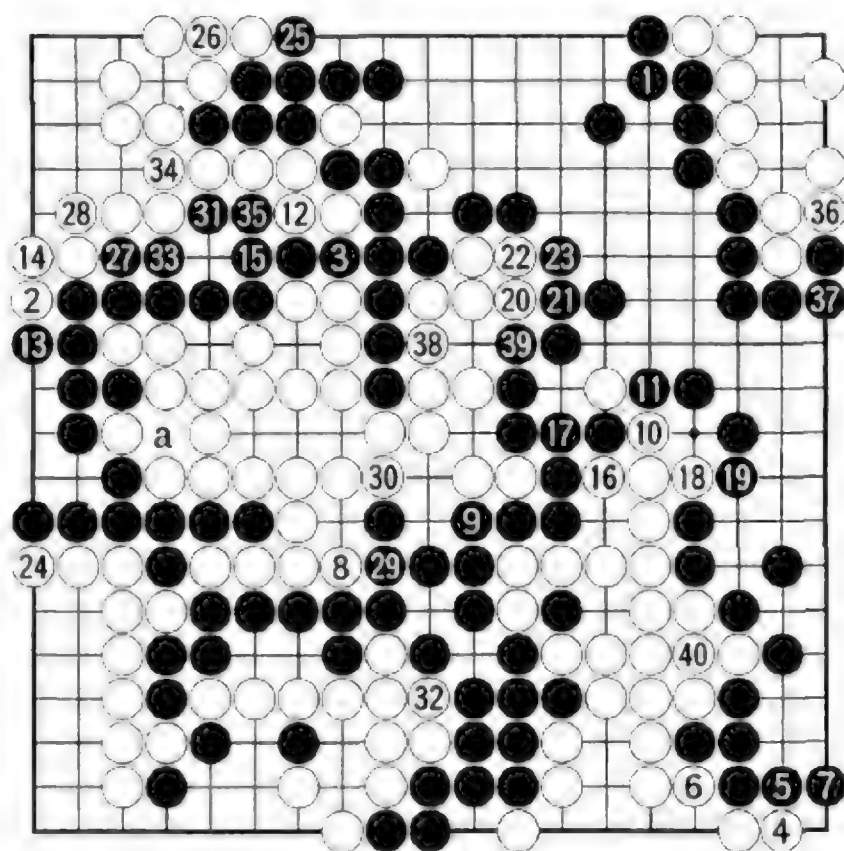


Figure 5 (201 - 240)

Black wins and connects the ko at 'a'.

Figure 5 (201 - 240). First big win

The game ended at 8.45 p.m., with Awaji comfortably ahead.

Awaji: 'My thick play from the opening on worked out well. Because the centre white group was cut adrift, I was able to pick up points. I was happy with my opening and middle game.'

Otake: 'I messed things up in the fighting on the left in the middle game. After that, things went



Awaji scores his first win in a major title match. Watching (immediate left of Otake) is Hane.

from bad to worse.'

In this game Awaji showed no signs of the tenseness that handicapped him in the first game. He displayed his full strength and must have been more than satisfied.

Black wins by 5½ points.

(Translated from the Kyoto Shimbun by John Power.)

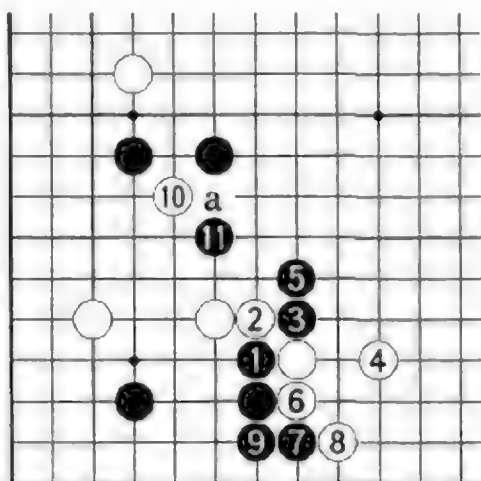
Game Three

White: Awaji Shuzo

Black: Otake Hideo

Played in Hiroshima on 28 July 1983.

Commentary by Ishii Kunio 9-dan.



Dia. 1

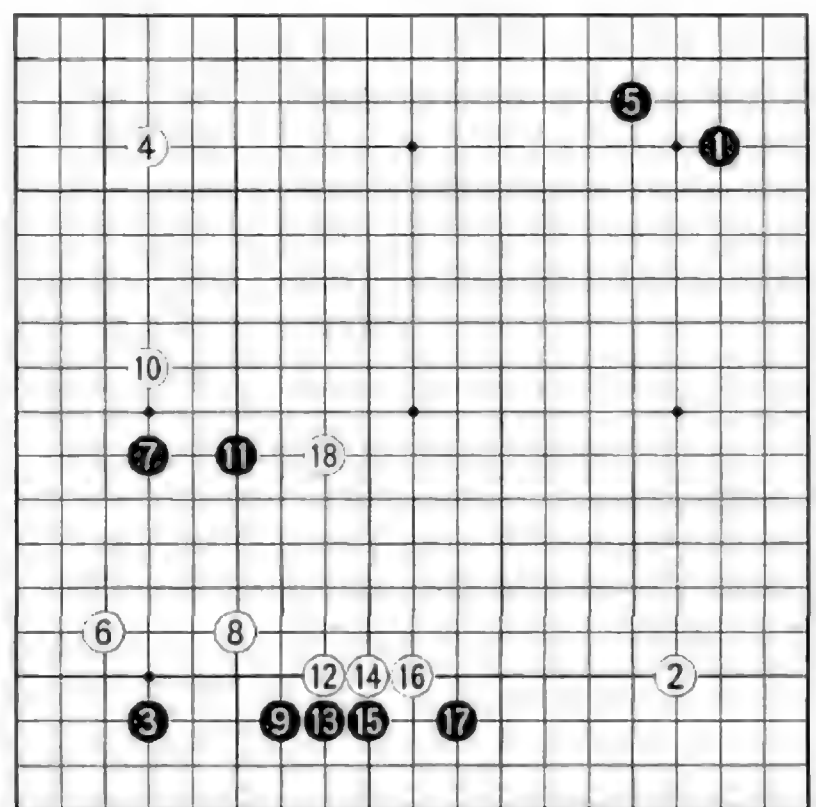


Figure 1 (1 - 18)

Figure 1 (1 - 18). *A matter of style*

Black 13. Black could also play the variation in Dia. 1. If White peeps at 10, Black can play at 11. Since this move has not appeared in tournaments games — there are examples of Black pushing at 'a' — established patterns have yet to be worked out. According to Ishii, Otake probably

chose the quieter move at 13 because he dislikes disordered fuseki.

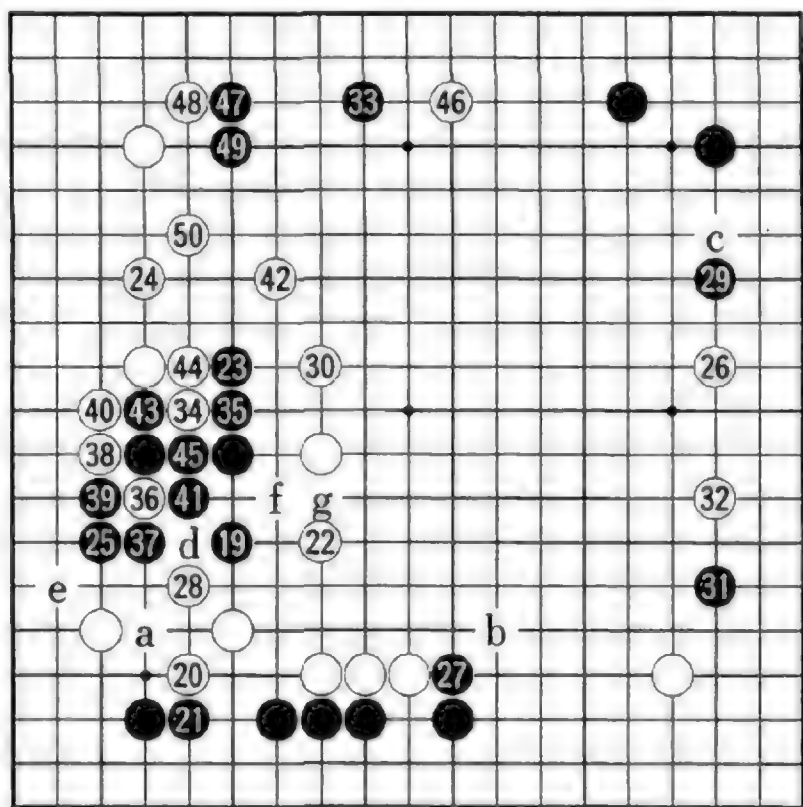
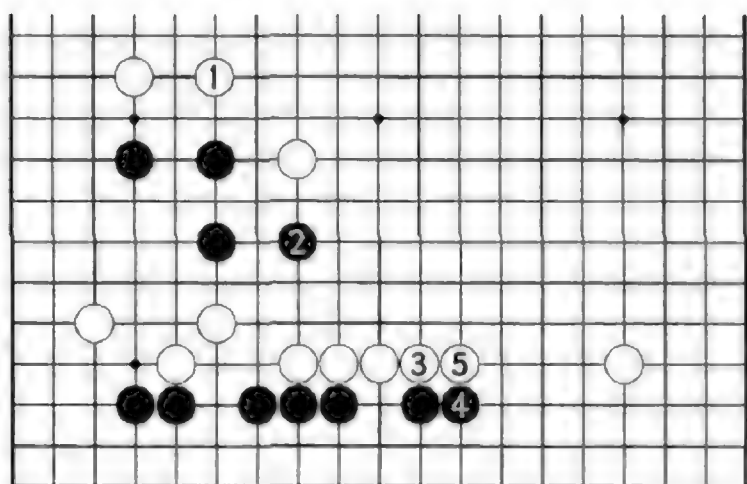


Figure 2 (19 - 50)



Dia. 2

Figure 2 (19 - 50). A mistake by Otake

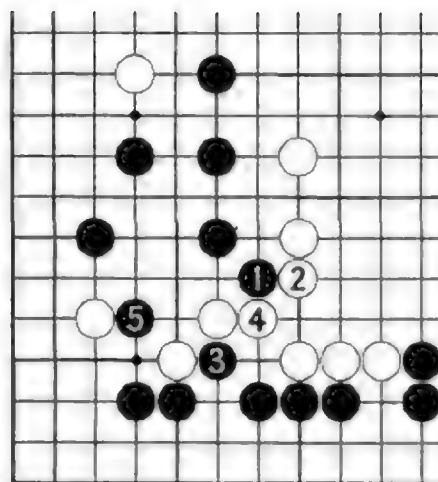
Black 19. The usual order of moves is Black 23, White 24, then Black 19. White 20 defends against the cut starting with Black 'a'.

White 22. White can also follow Dia. 2. In fact, the temptation to do so is strong since the opponent has changed the normal order of moves.

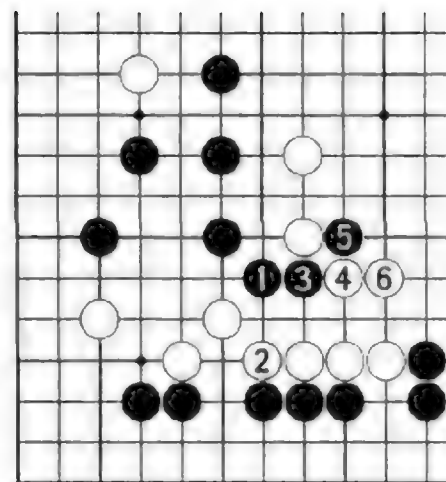
Black 25. If White takes this point, Black's group will lose its base.

Black 27. Pushing up here is another key point. Black cannot allow White to turn the center into a moyo with 'b'.

White 28. After the game Otake said that White should perhaps have extended at 'c', but Awaji replied that he disliked the prospect of the kosumi at 1 in Dia. 3. If White answers at 2 in Dia. 3, Black has a tesuji at 3, which White must answer at 4. Black then plays the vehement move at 5, and White is at a loss for a good answer. Ishii agreed with Otake, saying that White could



Dia. 3



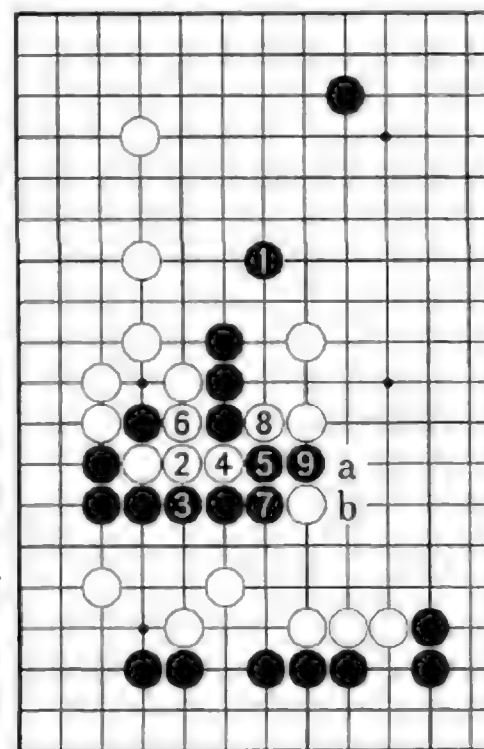
Dia. 4

follow Dia. 4 instead of Dia. 3. Although his center is a little shaky, 'c' is such a good point that it outweighs the disadvantage he suffers in the center.

Black 31. Black should have played 33 immediately, according to Otake.

Black 39 - White 42. Black 39 would have been a little bit better at 'd'. Black 41, however, was a more serious error.

Instead of capturing a stone, Black should play the knight's move at 1 in Dia. 5 to test White's response. White wants to separate Black with the sequence to 8, but then Black would poke through at 9. Blocking at 'a' after 9 is hopeless for White because of 'b'. After Black 41 in the game White wastes no time taking the vital point at 42.



Dia. 5

Black 43, Black 45. Black is now forced to make two painful moves. If he omits 43, his group will be in danger after White 'e'.

White 50. By keeping the black groups separated, White is aiming at attacking at 'e'. If he plays 'e' now, Black can live with Black 'f', which is sente, White 'g', and Black 'd'. Later, however, if he becomes stronger in the center, White may be able to omit 'g' and take Black's eyes at 'd'. The result is that Black is not completely alive: he must always bear in mind the fragile condition of his left-side group.

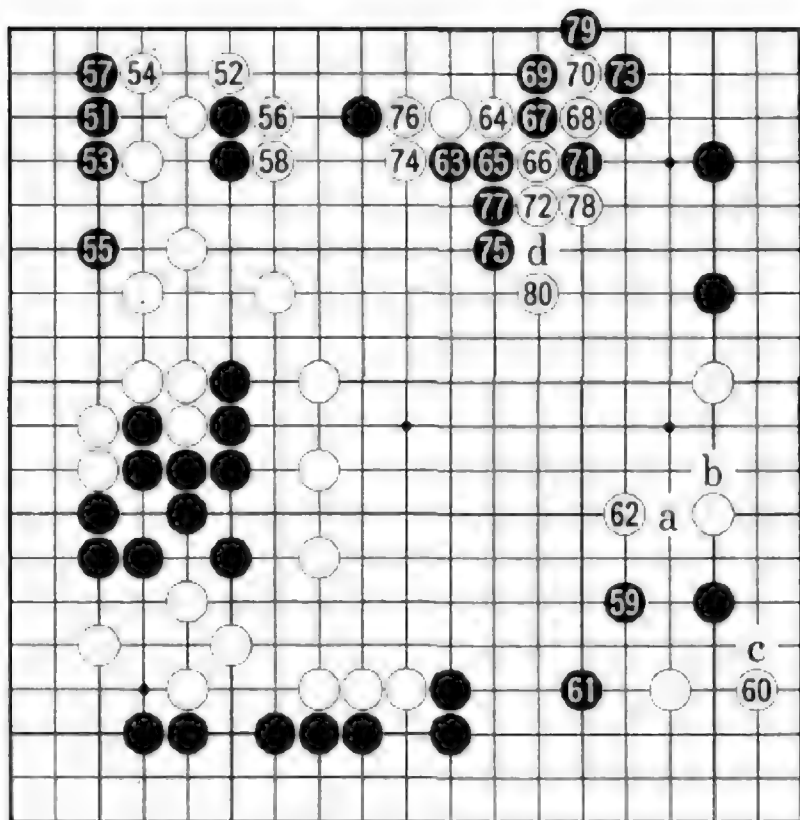
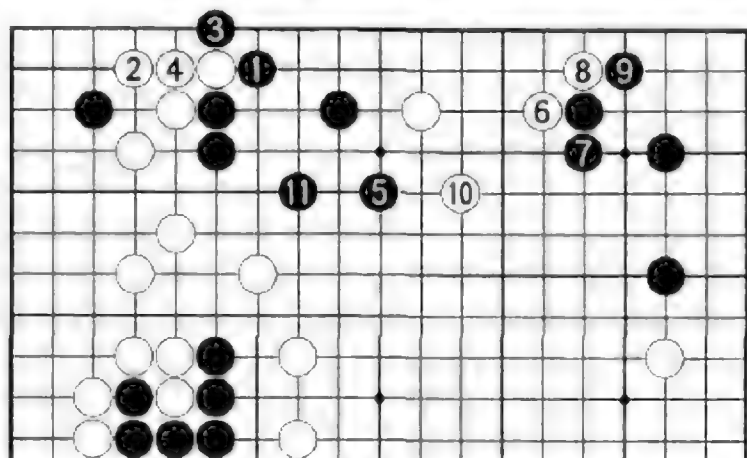


Figure 3 (51 - 80)

Figure 3 (51 - 80). The decisive fight

Black 53. Living in the corner is dubious. Instead, Black must block at 1 in Dia. 6, then continue with the moves through 11. Playing this way makes miai out of an attack on the four white stones at the top and living in the corner. In Ishii's opinion, the outcome would then be more difficult to predict. As it is, the moves to 58 in the game give White a clear lead.

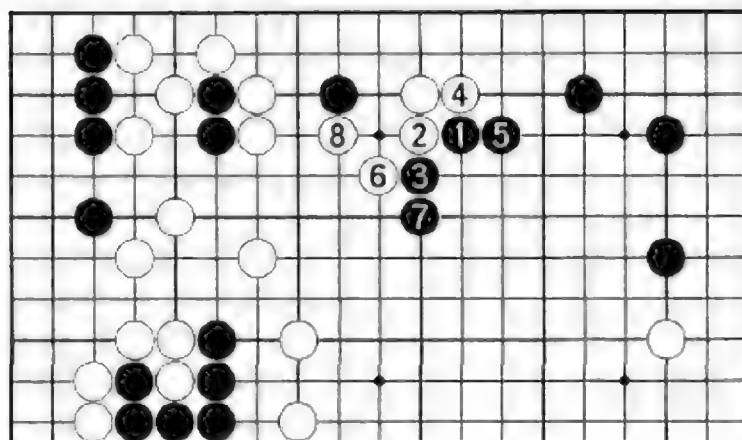


Dia. 6

Black 59, White 60. With the upper left corner settled, the scene shifts to the lower right corner. Otake also considered 59 at 'a' (answered by White 'b'), but could not decide whether there was any advantage to making this exchange. White 60 is the only move. Since Black is strong to the left, White 61 or the knight's move below it is no good.

White 62. The extension at 67 would also be a good move.

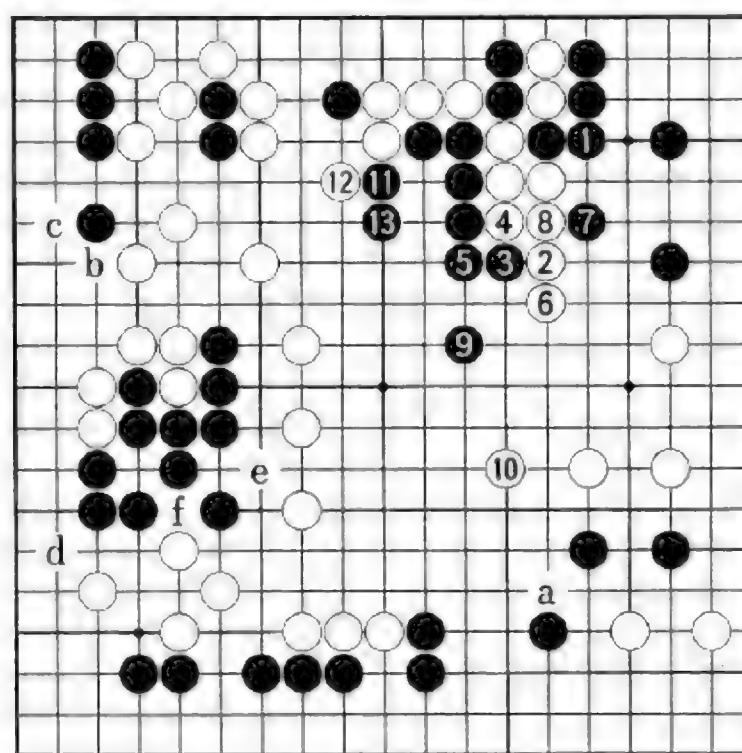
Black 63. Black 1 and the moves to 7 in Dia. 7 give a more peaceful result than the violent attachment at 63. After 7 Black can switch to 'c' in the figure. Being behind, perhaps Otake felt that Dia. 7 was not good enough.



Dia. 7

Black 67. Cutting here sets the stage for the decisive battle. White 68 and 70 are a sacrifice tesuji to let White build outside strength.

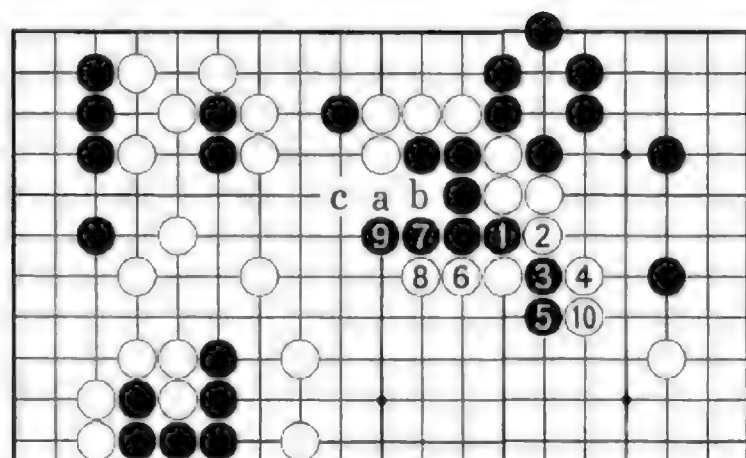
White 76, Black 77. White's connection at 76 forces Black to connect at 77. Blocking at 'd' with 77 is bad because White can atari at 78.



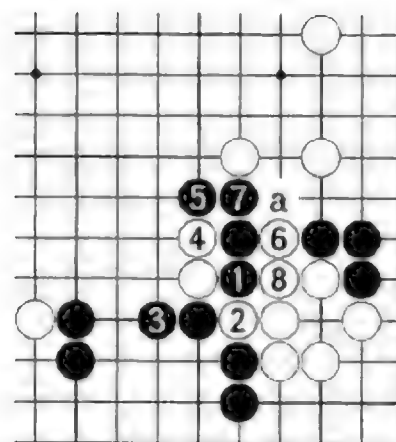
Dia. 8

Black 79. Capturing two stones is the losing move. Black must connect at 1 in Dia. 8 instead. White's only answer is jumping to 2, after which Black takes the vital point of 3. The moves that follow to 13 then become necessary. Next, White will probably start a difficult fight by cutting across Black's knight move at 'a'. He would of course still have the aji of White 'd' - Black 'e' - White 'f' to aim at after exchanging White 'b' for Black 'c'. Despite his difficulties, however, Black would still have a chance by following this diagram because, with Black's lead in territory, White would have to capture something to balance accounts.

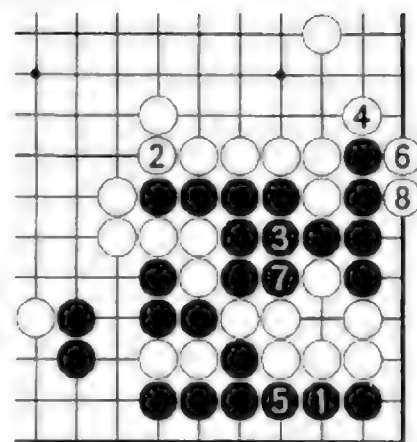
White 80. Black is on the spot as he can get nowhere by pushing through and cutting with 1 and 3 in Dia. 9 (next page). If he switches 7 to 'a', his stones are captured after White 7 - Black 'b' - White 'c' - Black 9 - White 8.



Dia. 9



Dia. 10



Dia. 11

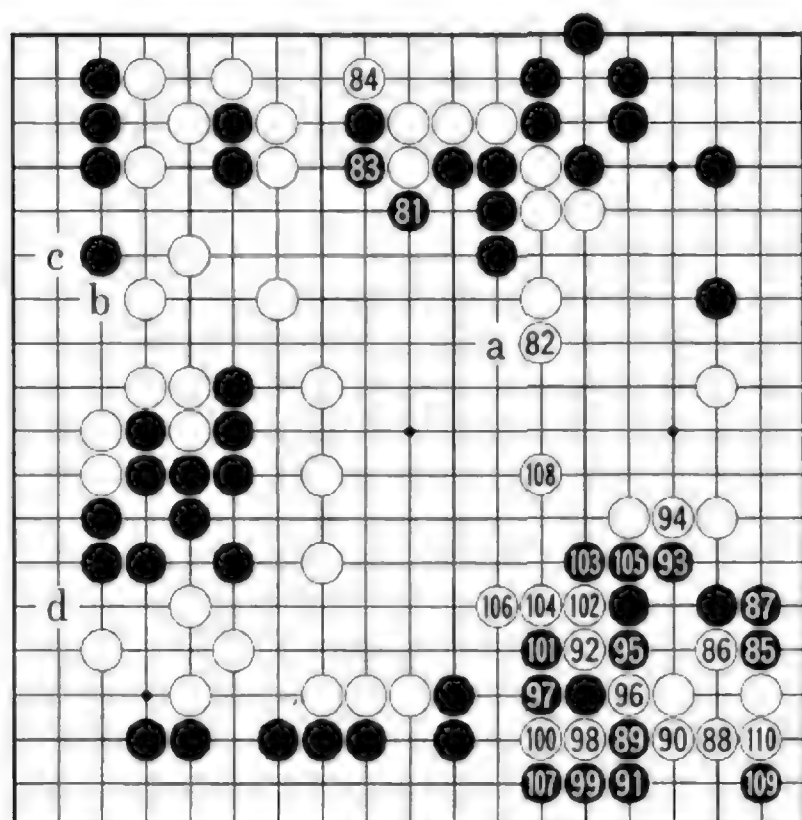


Figure 4 (81 – 110)

Figure 4 (81 – 110). White sews up the center.

White 82. An excellent point that guards against the push-through and cut while hampering Black's movements in the center.

Black 85. Black's move if he continues at the top is 'a'. Although he does not play it because he is afraid of a double attack against the group at the top and the unsteady group on the left, it seems better to take one's chances with 'a' rather than abandon the top group.

Black 93. The exchange for 94 is an unavoidable loss for Black. If he cuts immediately at 1 in Dia. 10, he loses three stones in the sequence to 8. Switching 7 to 'a' fails because of a snapback when White pushes in at 7.

White 98, White 100. This tesuji combination induces 101 so that White can play 106 in sente.

White 108. With the capture of the group at the top, White completes a gigantic center territory. The game is beyond Black's reach.

Black 109. The corner becomes a semeai, which both players have probably read out already.

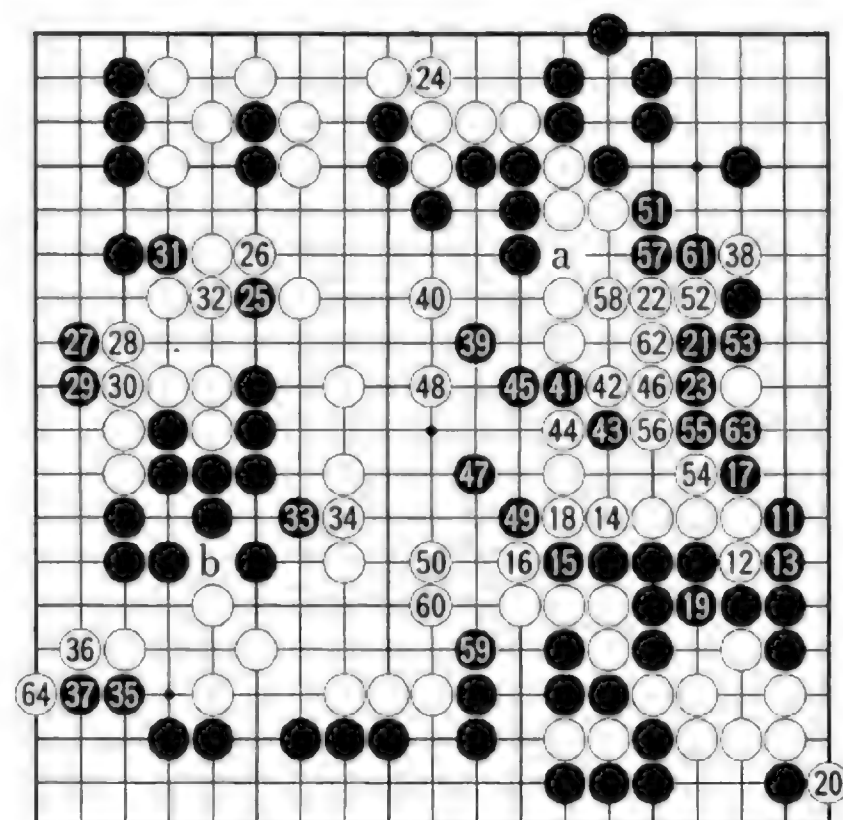
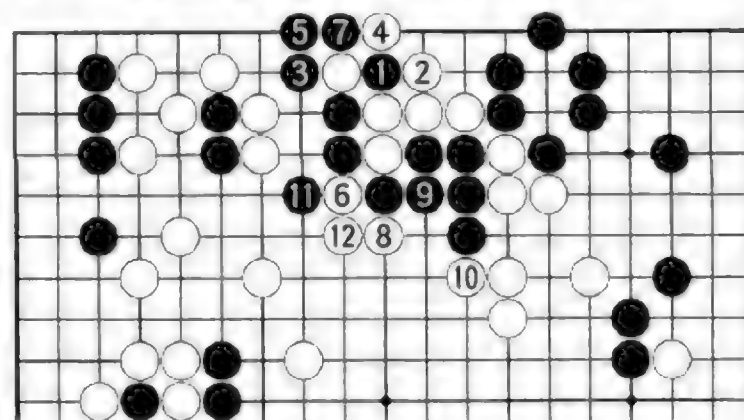


Figure 5 (111 – 164)

Figure 5 (111 – 164). Otake faces a kadoban.

Black 17. If at 1 in Dia. 11, the corner turns into a ko, which is bad for Black.

Black 21, White 22. Black aims at pushing through and cutting at 'a', and White defends. White could also play 23 instead of 22.



Dia. 12

White 24. White connects to eliminate the potential of the ko shown in Dia. 12.

White 64. Black finally resigns, since he cannot answer the hane without losing the group above when White plays in at 'b'.

(Adapted from the Kyoto Newspaper commentary. Translated by David Thayer.)

Game Four

White: Otake Hideo

Black: Awaji Shuzo

Played on 17 August 1983 at the Nihon Ki-in.

Commentary by Awaji Shuzo.

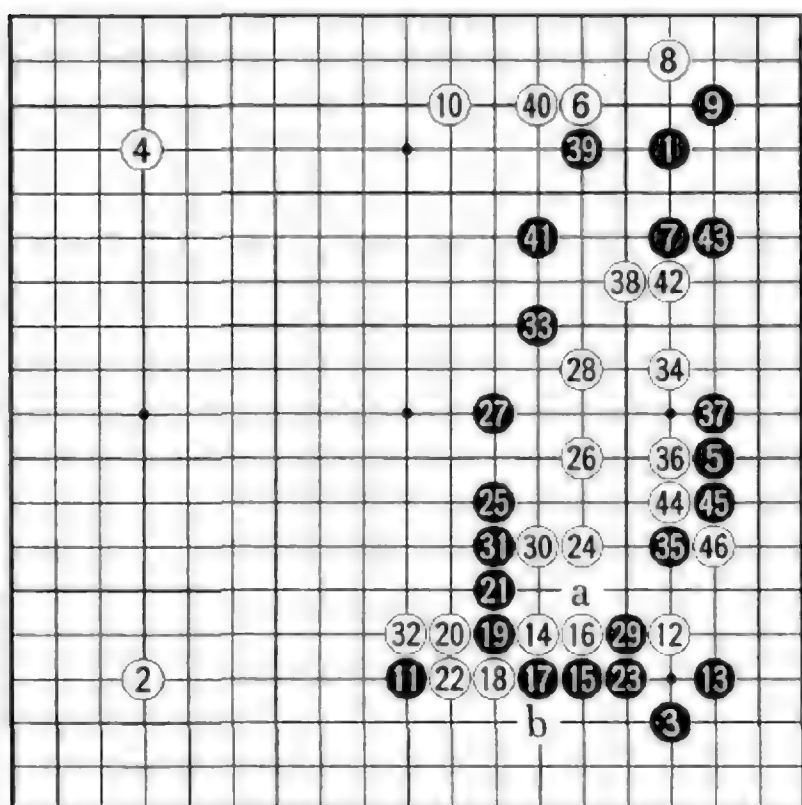


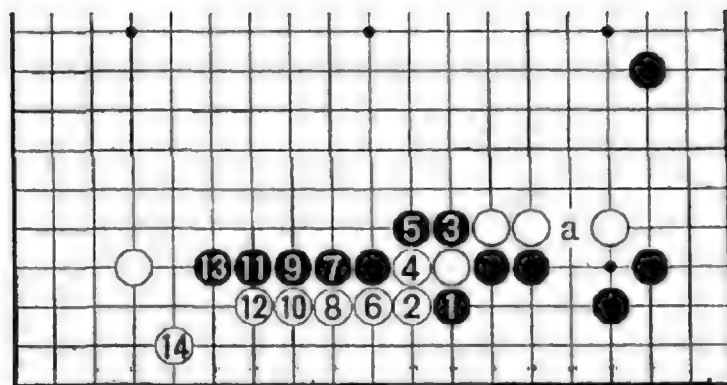
Figure 1 (1 - 46)

Figure 1 (1 - 46)

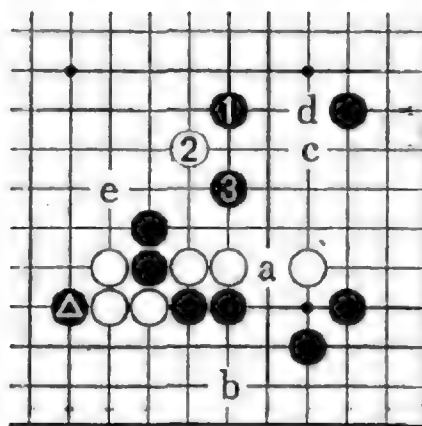
Black 15 is probably a new move. This was a suggestion from Fujisawa Shuko on some occasion or other, and Awaji tried it out. But the result is less than satisfactory. Safe and sound would have been the joseki sequence Black 23, White 'a', Black 'b'.

White's hane at 18 is a sharp move. It's painful for Black to have to discard his stone with the moves through 22. If Black gives way with 1 in Dia. 1 instead of 19, White will add insult to injury with 2. Self-respect demands that Black cut at 3, but White can simply grin and bear it with 6 and the rest, aiming to bring Black's center under attack. Since White 'a' is sente, it would be hard to attack White's three stones. If Black cuts at 4 instead of 3, White's connection at 3 leaves Black with bad aji.

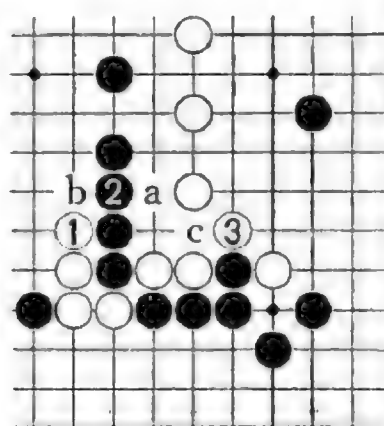
Black must skilfully attack White's three stones on the right if he is to make up for the miserable fate of Black 11. With this in mind, Awaji played the sober move (honte) of Black 23, but this is somewhat lacking in force. Black should be thinking about a play like 1 in Dia. 2. White 2 runs into Black 3, and if White first plays 'a', Black 'b', White 'c', Black 'd', and then White 2, Black answers with the kosumi at 'e' and



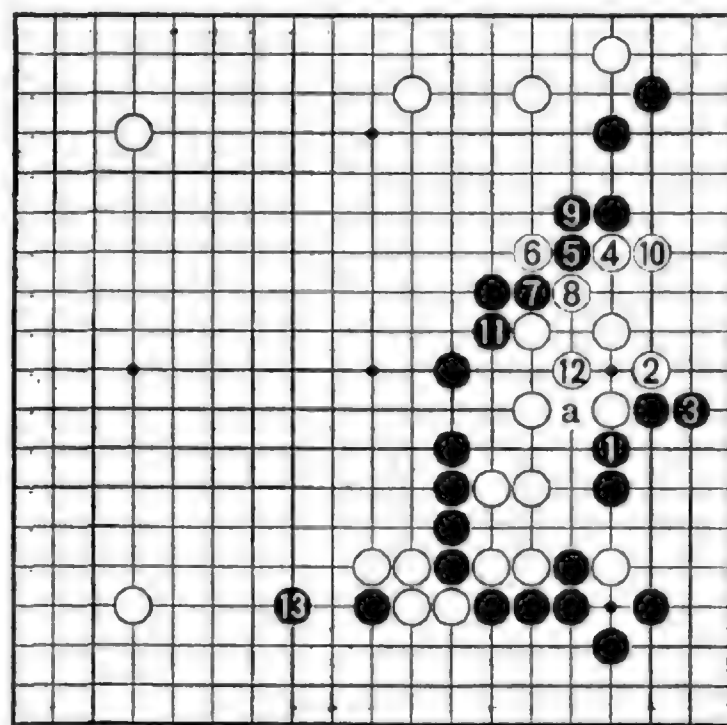
Dia. 1



Dia. 2



Dia. 3



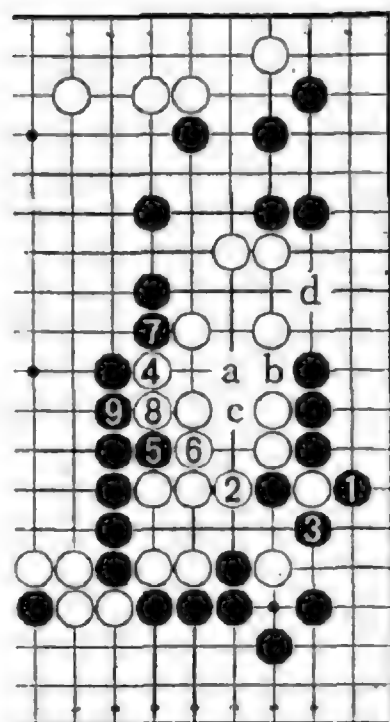
Dia. 4

the marked stone turns out not to have been such a bad move.

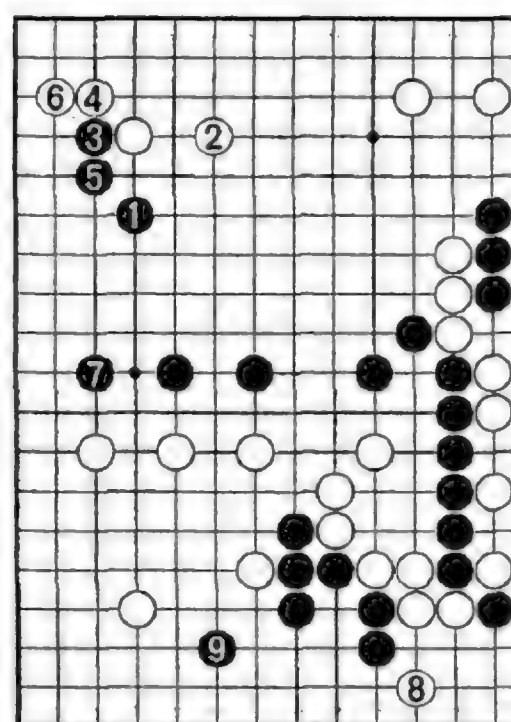
Black sets off in hot pursuit with 25 and 27. Otake regretted White 30. He said that White should test the wind with 1 in Dia. 3. If Black 2, White gets decent shape by blocking at 3; if Black 'a', White presses on into the center with 'b'. It's no good for Black to go for the two stones with 'c' since White 2 then cuts him off from the center. White 1 might indeed have dealt Black a stunning blow.

Awaji was happy to see White play the commonplace moves of 30 and 32: Black comes into his stride with the enveloping movement of 33. But then Black attacked too ambitiously with 37. Awaji thought that he had to take White's

eye-shape here, but White had no trouble settling his group with 38 and the following moves. In particular, White 46 sent Black reeling. Instead of 37, Black should be content with the scheme shown in Dia. 4 (previous page). The sequence there is admittedly only one variation, but Black gets flawless shape in the center and also secures a big 30-point territory on the lower right. Black takes sente to turn to 13, making the game an easy one for him to play. Awaji did consider Black 1, but he overlooked the composed move of 3. He had thought that following White 2 Black had nothing better than the ko of Black 'a', White 12.



Dia. 5



Dia. 6

essential.

Black should keep 75 in reserve and simply play 77 or 'b'. By moving out in good form with 78 and 80, Otake is setting the pace.

Black deliberately allowed the center to come under attack by playing 85, but Kobayashi Koichi suggested that Black avoid complications by building a base with 1 through 7 in Dia. 6. This would lead to a drawn-out game. Even if White stops Black from connecting underneath with 8, 9 secures Black's group.

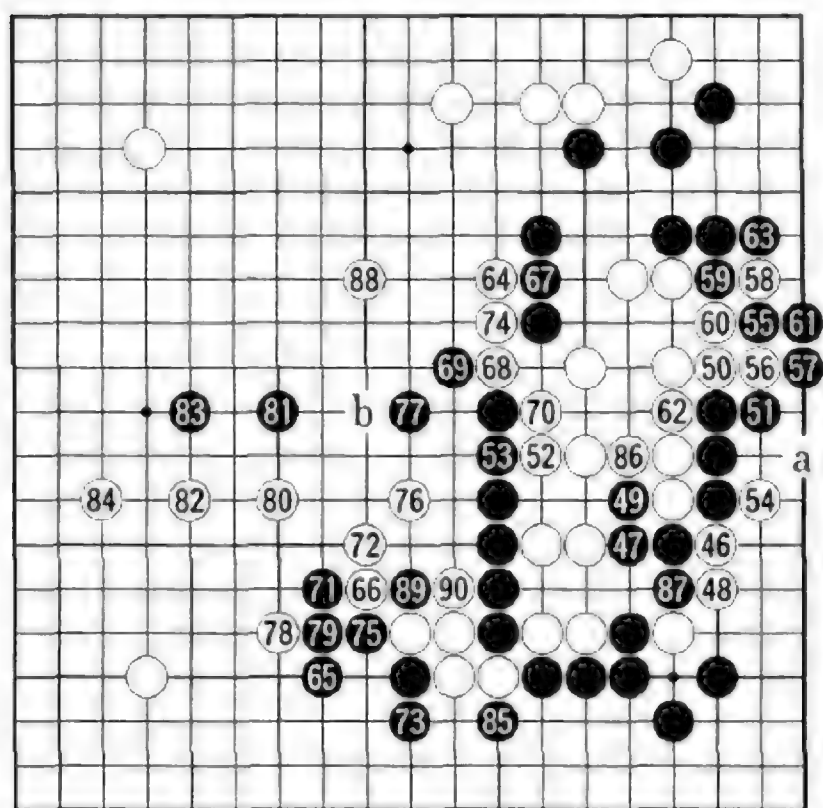


Figure 2 (46 - 90)

Figure 2 (46 - 90)

It seems as if Black will get a sharp attack no matter what happens, but White secures his shape in a trice with the cut at 46. Few players can display the level of technique Otake does here. If Black captures with 1 in Dia. 5, White brazenly steals sente with 2 and the rest. After this, Black 'a' is met simply enough with White 'b', Black 'c', White 'd'.

Black gives it all he's got with 47 and 49. Even though he cannot prevent White from living, Black wants to take sente. White's importunate move at 54 ensures that things don't exactly turn out as Black expects.

White lives with good aji, leaving Black thin on the outside, and can also aim at living on the side with 'a' - Black is getting kicked around all over the place. The counterattack of 65 is

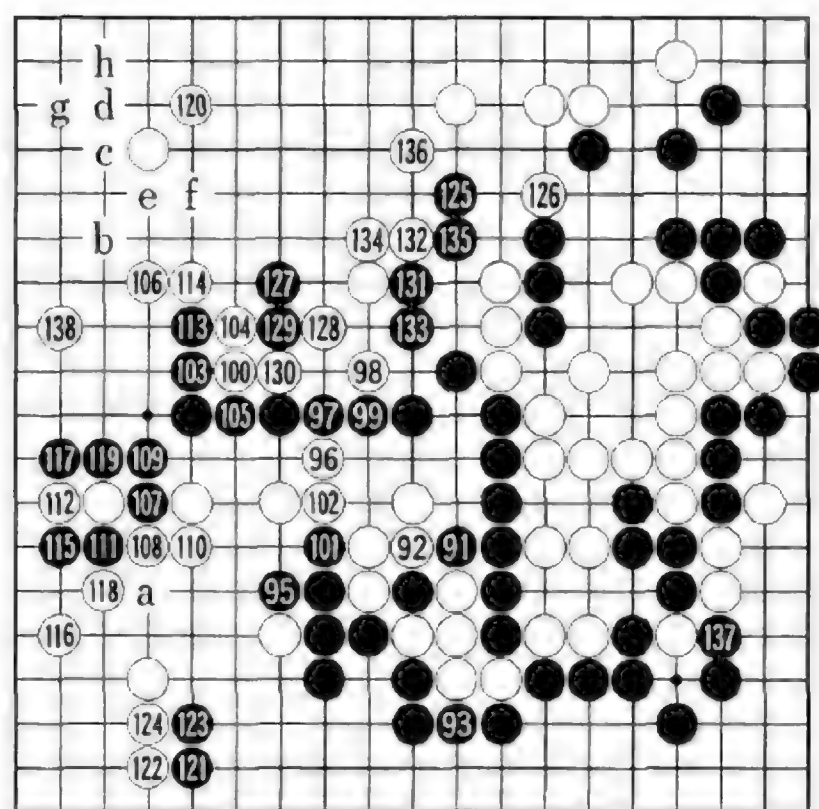
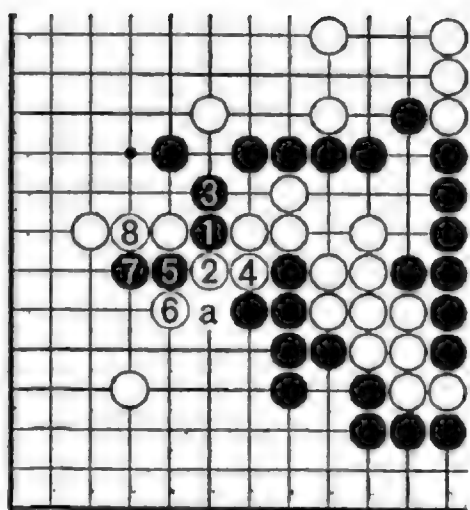


Figure 3 (91 - 138)

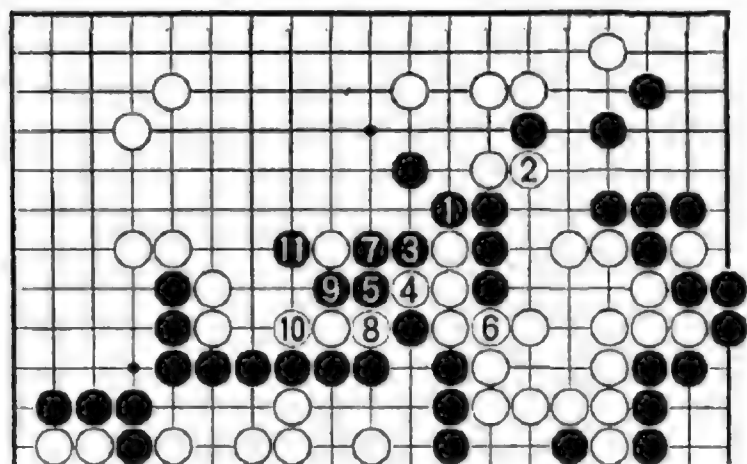
94: connects

Figure 3 (91 - 138)

From the outset Black had intended to turn at 95, exposing White's thinness and settling his own shape in the process. But when White peeped at 100, Awaji realized that he had made a terrible



Dia. 7



Dia. 8

oversight. At first he had planned to wedge between White's stones at 1 in Dia. 7 with 103. However, White answers Black's cut at 5 simply by capturing with 6 and 8. For some reason Awaji had thought that White could only push out at 'a' or atari at 7: he had failed to consider White 6, the most obvious move.

Perhaps Black should have taken the bull by the horns and jumped in to 'a' with 107. Black manages to save his group through 117, but his prospects are bleak when White swings around to 120.

The outlook may be bleak, but the game still isn't lost. But chased by the clock and so unable to sort things out clearly, Awaji committed two fatal errors at Black 127 and 137.

First 127: Black should push through at 1 in Dia. 8. Even if White goes for the kill, 3 and the following make it unlikely Black will die. Standing and fighting in the center like this would turn the game topsy-turvy. Awaji figured he could make the game close with 127, considering that Black can go back for those three white stones later, but . . .

Next Black 137, a 22-point move, is the losing move. If instead Black charges in at 'b', White can live on the right side, but then Black can threaten a ko with 'c', White 'd', Black 'e', White 'f', Black 'g'. This is his only chance. If White backs down, worried by what he has at stake in this ko, by playing 'h', suddenly it's a

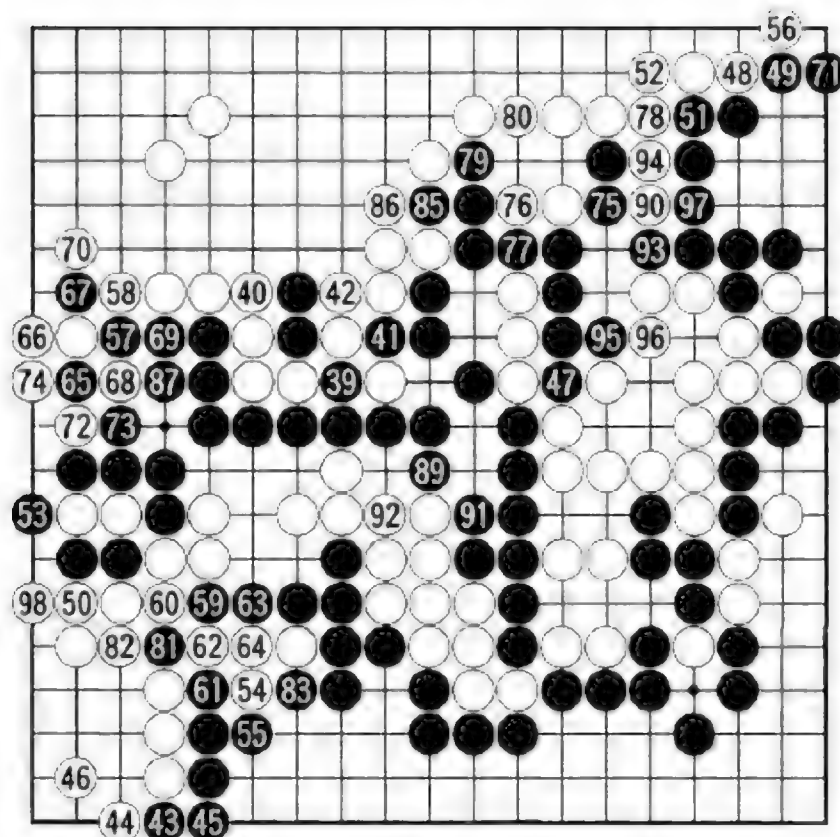


Figure 4 (139 – 198)

84, 88: connect

close game. But White closes up shop with 138 and it's all over.

Figure 4 (139 – 198)

The moves in this figure have no bearing on the result. Awaji was upset by his oversight, but if he had not been in time trouble he might still have made a game of it.

White wins by 4½ points.

(‘Igo Club’, Oct. 1983. Translated by Bob Terry.)

Game Five

White: Otake Hideo

Black: Awaji Shuzo

Played on 31 August 1983 at the Nihon Kiin.

Commentary by Awaji.

Figure 1 (1 – 40). A good opening

Black plays aggressively with the shoulder-hit of 3 and the pincer at 9.

When White occupies the corner at 14 the overall framework of the game is set. White has slipped underneath to 6 so the lower side can be disregarded. The upper right and the upper side are more important. Black 15 is played with this in mind. If he plays against the lower right corner and ends in gote, White wedges into the upper



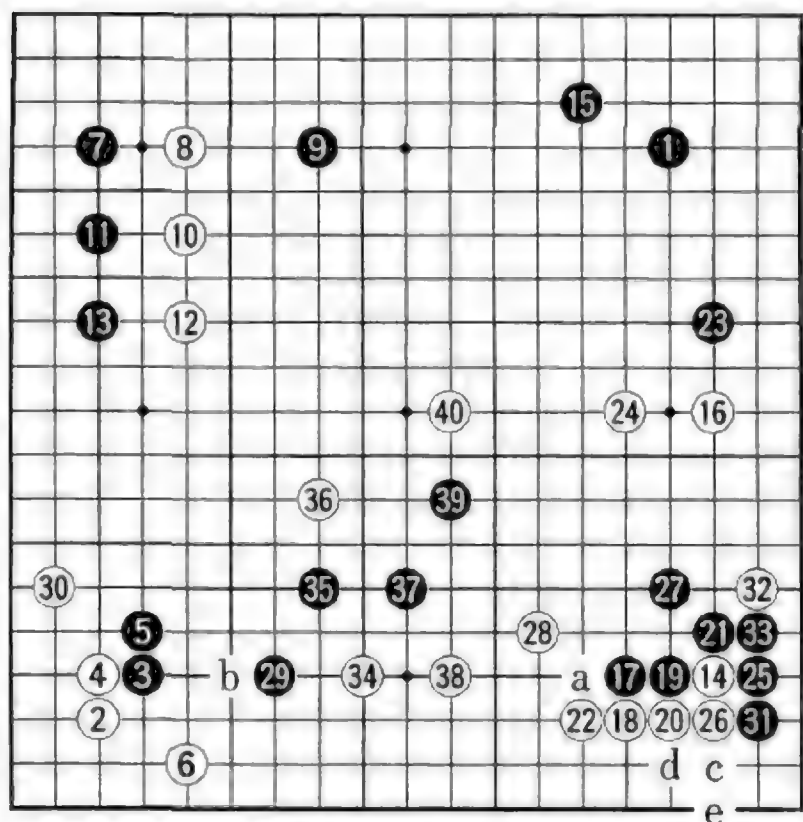
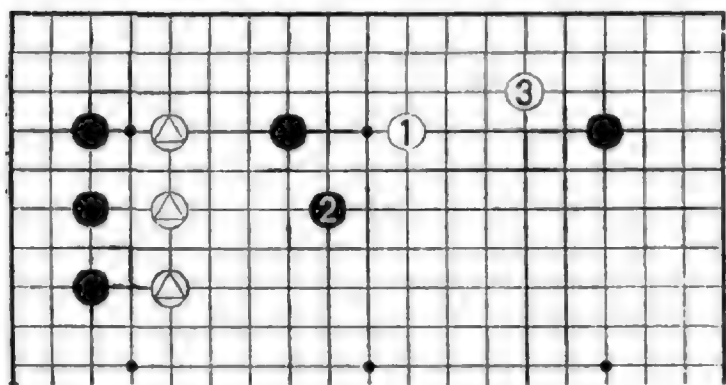


Figure 1 (1 - 40)



Dia. 1

side with 1 and 3 in Dia. 1 and the three marked stones would probably be effective as thickness. The bankruptcy of Black's strategy is clear.

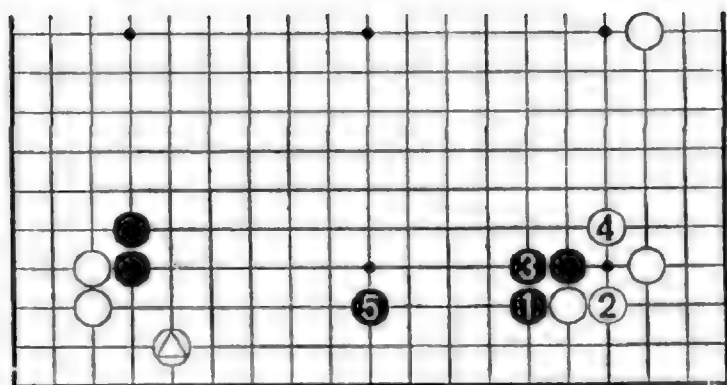
If White encloses the corner with 16, Black plays 16.

The nadare joseki of Black 19 and 21 was also according to plan. Blocking at 1 in Dia. 2 and developing with the joseki move of 5 would violate Black's plan, since the marked stone is in exactly the right place.

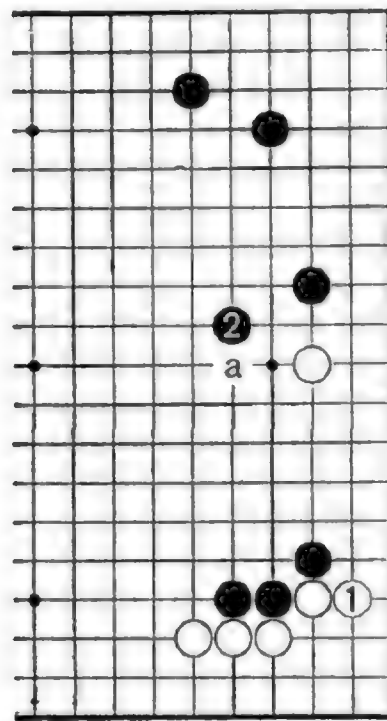
Black ignores White 22 to get the jump on him at 23. If White plays 24 at 1 in Dia. 3, Black has a difficult choice to make: 2 or 'a'. Awaji planned to examine the situation carefully if it actually came up.

When White jumps to 24 it is essential for Black to settle his group with 25 and 27. Now Black does not have to worry about coming under attack and can look forward to moving out in good form with 28. Consequently, White cannot neglect playing 28, but Awaji commented that he would have played more severely, turning at White 'a'.

Compare Black 29 with White 'b'. White slips to 30, completing the fuseki. Except for his dreadful play in the first game, Awaji was generally satis-



Dia. 2



Dia. 3

fied with the openings he chose.

Black is definitely alive with 31 and next Black 'c' — White 'd' — Black 'e' is sente, considering he can cut at 'a'. Therefore White cannot take things lightly. He goes into action with 34 and 36.

Awaji spent quite a bit of time thinking at this stage but was content to advance into the center without fighting with 35 and 37.

Black 39 is met with another capping move at White 40, keeping up the pace, but White hasn't much choice.

Figure 2 (41 - 61). *White makes a strategic mistake.*

The opinion was advanced that with White's knight's move at 42 his stones were operating efficiently but that is not really the case. Awaji felt that by pressing at 43 he could expect to get territory here a bit bigger than the komi, giving him perhaps a slight edge.

Is it good to settle the shape by attaching at White 44 and drawing back to 46? A delicate question. Awaji stated that he would have simply invaded at 48.

At Black 49 a critical point is reached in the game. Awaji decided to come out fighting. Black 1 in Dia. 4 is a straightforward move, but letting

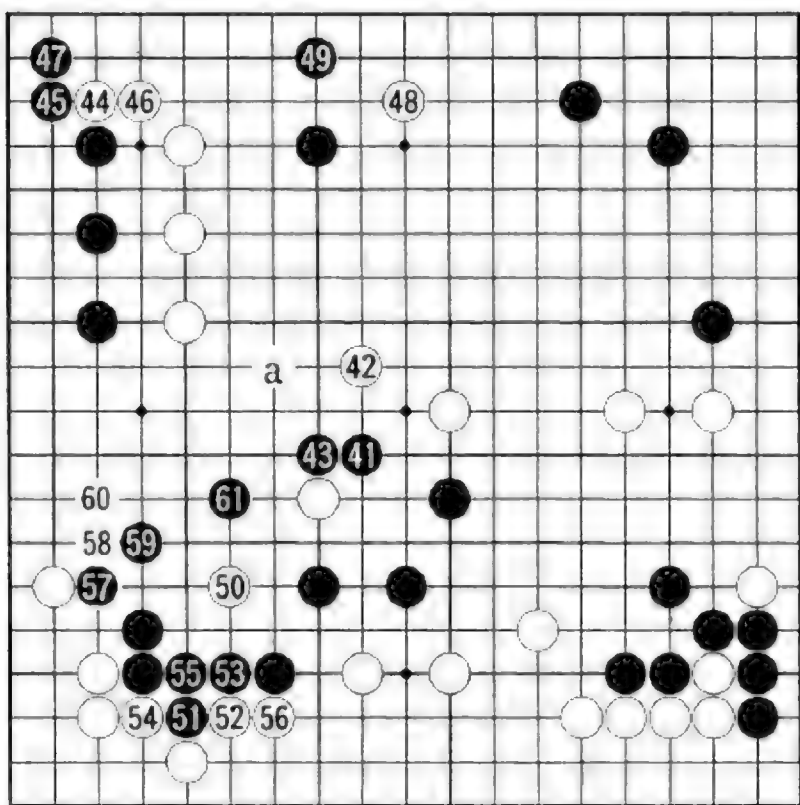
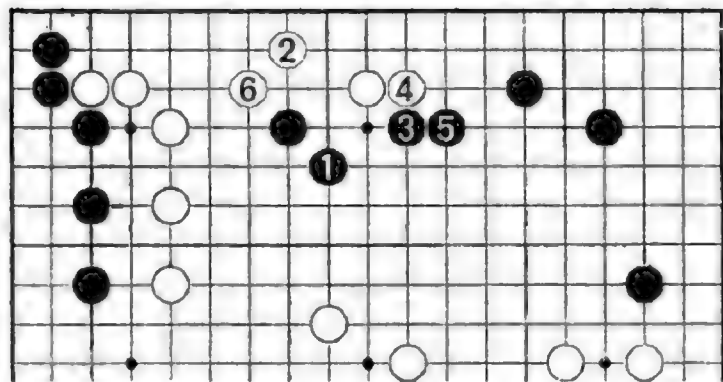


Figure 2 (41 - 61)



Dia. 4

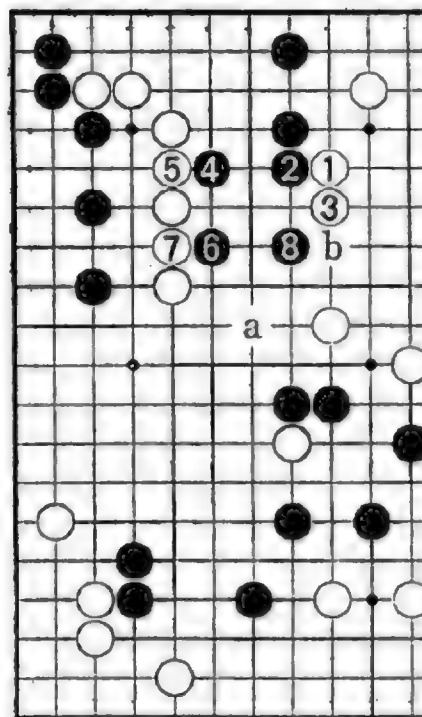
White connect underneath at 2 dissipates most of Black's advantage. Awaji's style is quite the antithesis of this somnolent way of playing.

Black hangs tough with 49 and girds himself for battle. He is planning on a pitched battle to settle the matter.

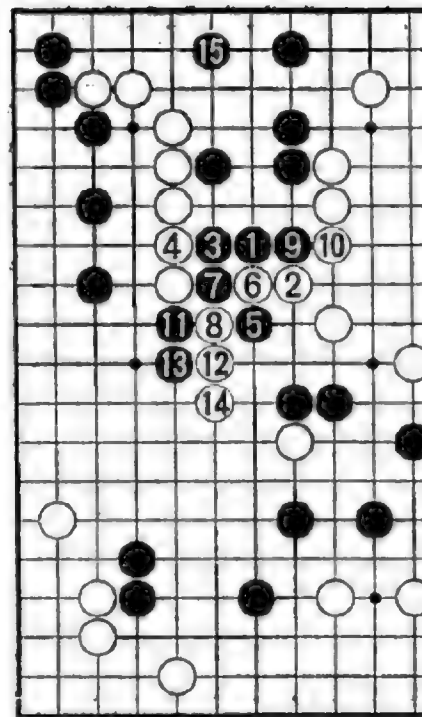
He must be fearful of White 1 in Dia. 5. But with the two peeps following Black 2 he can force his way to the jump of Black 8; worries are over. White is ripped to shreds since he cannot defend 'a' and 'b' at the same time.

He might also consider playing out with Black 1 in Dia. 6 instead of 6 in Dia. 5. If White wants to bottle him up he has only 2, but Black's sequence from 3 to 15 gives him the makings of eye-shape; in the unlikely event the groups went directly to kill each other, Black would not be worried in the least.

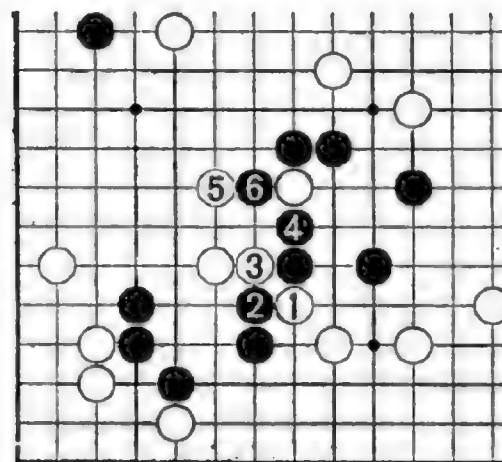
Now Otake must have struggled to come up with White 50. If he can start a rumpus here and smoothly slip in a move at White 'a' or thereabouts in sente, he might be able to get something going. If White has a stone at 'a' the fight in Dias. 5 and 6 becomes unfavorable for Black at a single stroke.



Dia. 5



Dia. 6



Dia. 7

White 50 actually did put a fright into Awaji, but the situation that results is exactly the opposite of Otake's original intention in playing here. Black plays 51 to 61 and though White goes all out for profit, Black is left with thickness and some profit as well. It is also satisfying to turn White's two stones into sacrifice plays.

Summing up, White's plan with 50 to set up a forcing move at 'a' has failed to come off — that move has been reduced to a maneuver for taking territory.

Otake must have made a strategic error here. Black is strengthened, and at the same time the thinness of White's position on the upper side has become apparent — thinness that cannot be patched up with one move. For the first time Awaji felt that he had the advantage. It is not clear, though, which of White's moves was the problem one.

After the game Otake suggested that perhaps he should have cut with 1 and 3 in Dia. 7 instead of White 52, but Black settles his group with 4 and 6 and can rest easy.

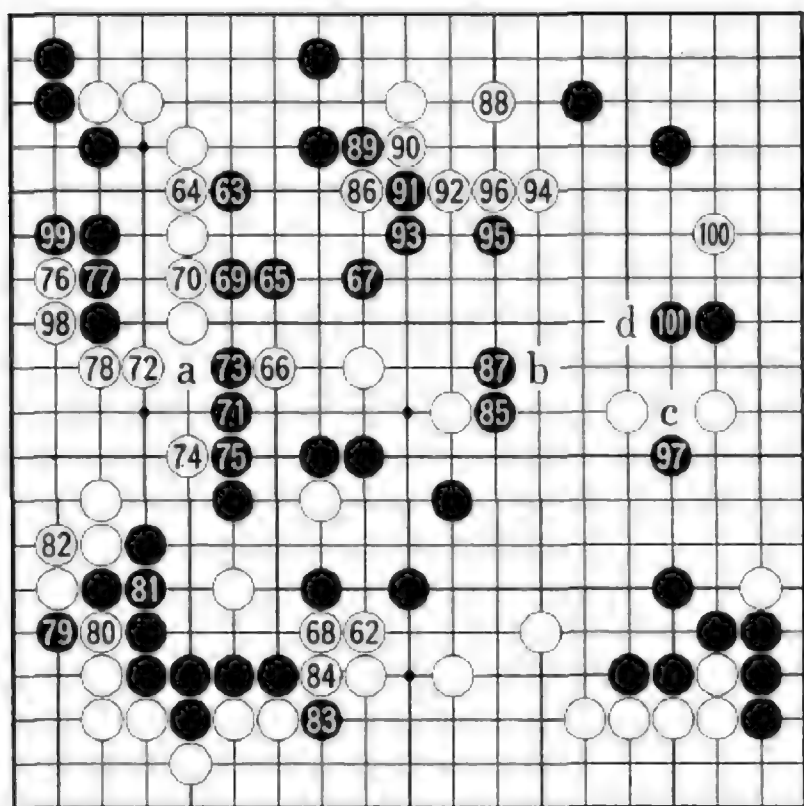


Figure 3 (62 - 101)

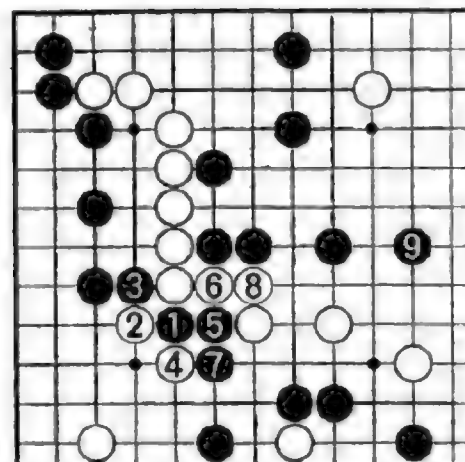
Figure 3 (62 - 101). Too much worrying

White is clutching at straws to play 62, but there is no reason Black should answer. It is almost as if White passed for a move. With 63 to 67, Black takes control across the board, solidifying his advantage.

White stubbornly plows on with 68. Since Black ignored his last move, this is natural, but Black ignores him again and does not suffer for it. Later Black plays 83 and White cuts at 84, making the silliest bunched-up shape you will see in a long time. Otake commented that he felt disgusted at this point.

While White is hard-pressed for moves, good ones flow right to Black. For example, Black 71. White has to dodge away to 72 (if he connects at 73, Black makes the kosumi at 72, threatening to come pounding into White at 'a'). But cutting through at 73 makes Black feel great. About that Black 71: Awaji hesitated to attach at 1 in Dia. 8, although it is a powerful move. He did not like letting White hane over at 2 and fill up the liberties with 6 and 8. But Black jumps to 9 and this might have ended the game more quickly.

There are so many good moves and you want to look at all of them. Black 79 to 83 set up moves against the corner, but once again Awaji worried too much. After much fretting he attached at 85, but jumping to 1 in Dia. 9 was simpler. White is forced to connect at 2 without clear eye-shape while Black puffs up the upper side with 3. This unquestionably would give Black a big lead.

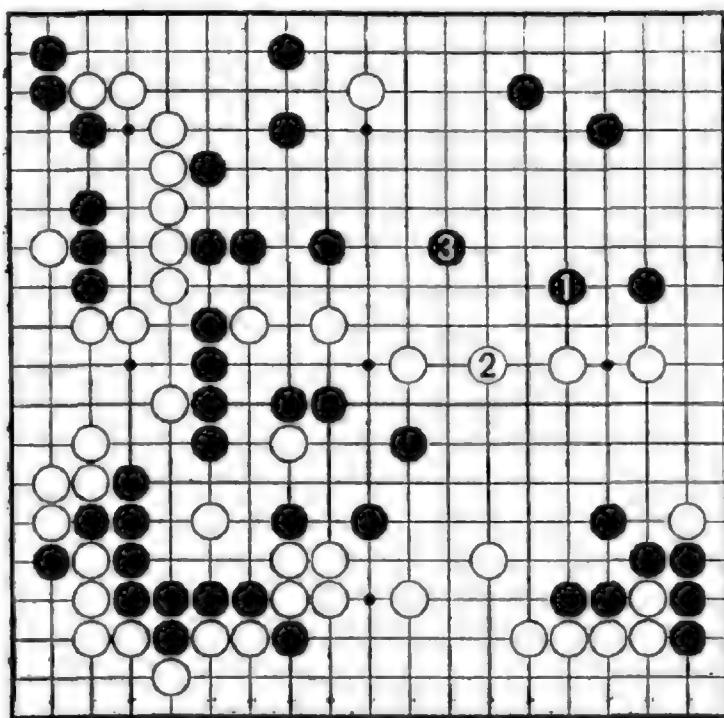


Dia. 8

Having a lot of different options can be perplexing sometimes.

White has no good response in the center so he plays for a variation with 86, but Black nobis through with 87, simplifying the game considerably. If White 86 at 87, Black 'b' splits White right and left.

White lived on the upper side as Awaji calculated and then he treated himself to the peep at Black 97: more profit. If White connects at 'c', Black can jump with great effect to 'd'. Again White dodges at 100, but Black 101 is a steel post that limits White's options. He is invited to jump into the corner.



Dia. 9

Figure 4 (101 - 150). Indecisiveness

After more calculation Awaji realized that it was enough to play with ordinary endgame technique and he started with 5. Even though he allows White to connect underneath through White 12, Black establishes a large territory with 13 and no matter how you look at it he has a surplus of ten points. Otake is renowned for his endgame technique, but Awaji would not have been unreasonable in concluding that he was about to take the Gosei title. But he worried over it too

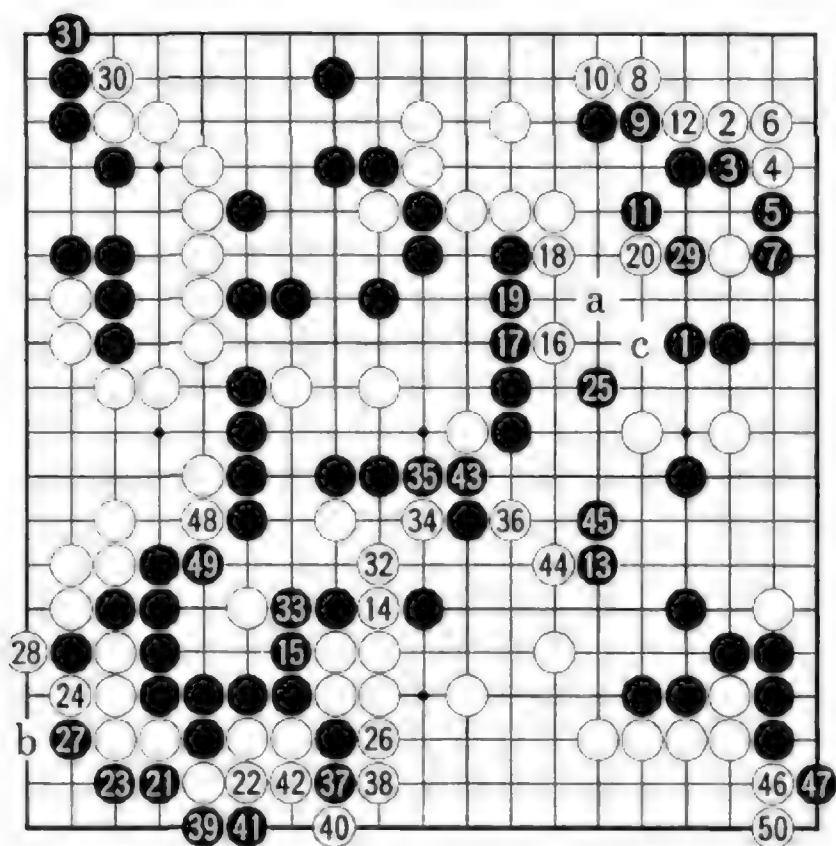


Figure 4 (101 - 150)

much and blundered into a race with the clock. That was curtains.

White 16 is Otake's first bid to take the game. Black could cut this off with 17 at 'a' but instead heads for calm waters.

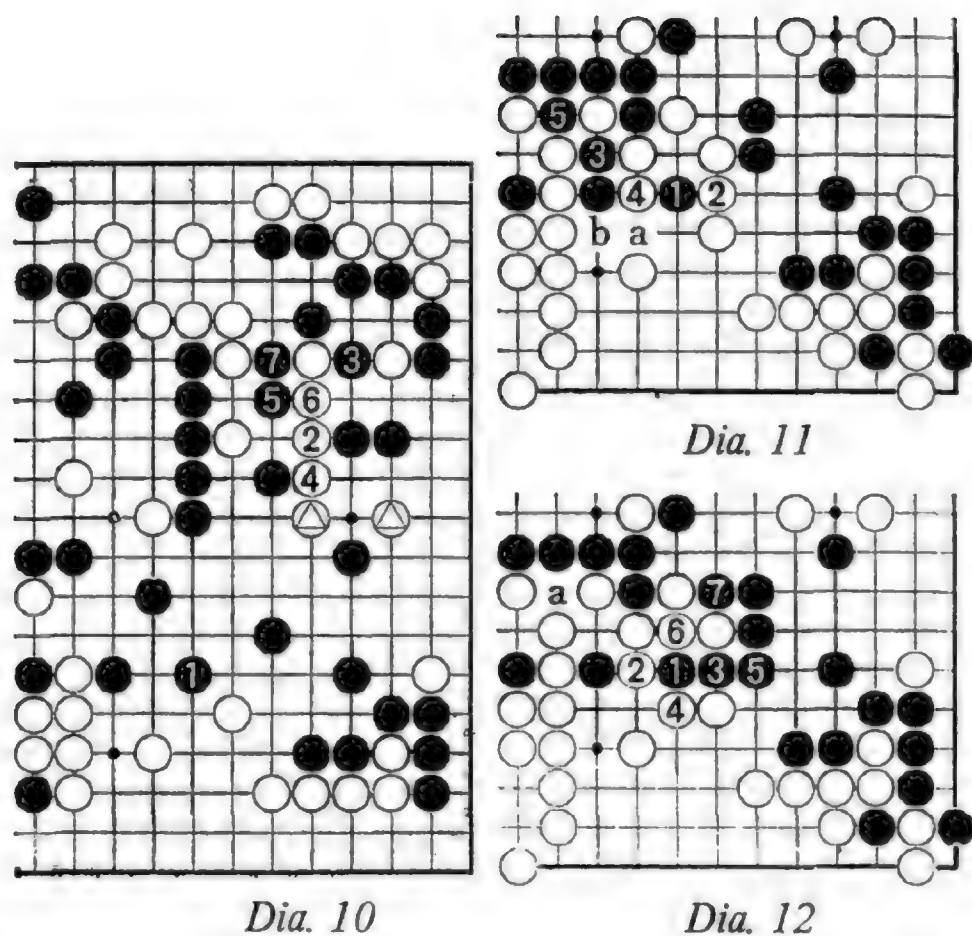
Black 21 etc. lose nothing and gain time on the clock. If White omits 26, Black lives with 27 and 'b'.

Black 25 is somewhat slack: playing along the line at 'c' makes shape. With Black at 'c', 29 could be omitted. That shows the inefficiency of the two moves at Black 25 and 29. Not only that, but Awaji missed something simple at Black 29. Defending his territory at 1 in Dia. 10 was better. It gets tricky if White tries 2, but it is enough to answer at 3: the two marked stones cannot be saved. Had Black played this he could have won without there being any need to count.

White takes advantage of Black's indecisiveness and lack of time to play the big moves from 32 to 36. By devastating the territory here White forces a drawn-out endgame. Awaji was still confident, though, that this was not enough of a reduction to alter the outcome of the game. The end was near, he thought, and judging by the look of things, so it is.

Figure 5 (151 - 172). A miserable yose move

Chased by the clock and an overconfident outlook, Awaji lost his steadiness and began to falter. Black 53 is alright, but 55 is a hapless blunder. Awaji thought he could force White to answer and so gain time on the clock, but he berated



Dia. 10

Dia. 12

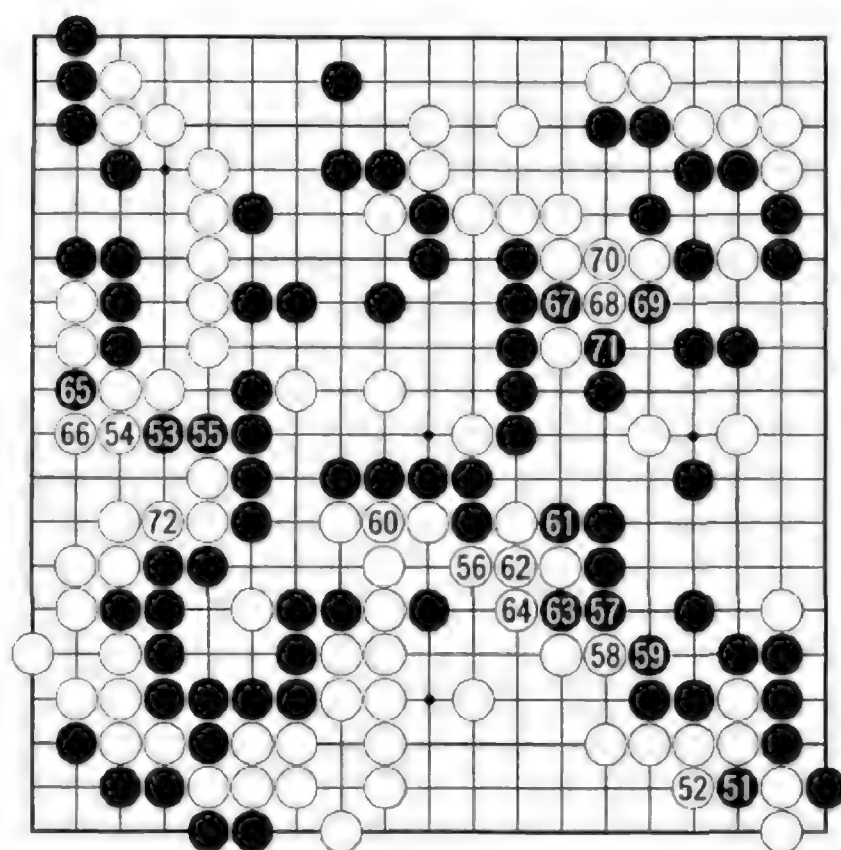


Figure 5 (151 - 172)

himself afterwards for his clumsiness. Black 55 is worth five points. There are several places where more profit than that is to be made: even the obvious one at 56 instead of 55 would make it a good ten-point difference on the board. Cleverer is the peep at 1 in Dia. 11. If White 2, Black is alright with 3 and 5 and next Black 'a' is big. If White forestalls this with 'b', Black turns to 67 in the figure and again he is ahead by close to ten points. If White answers 1 with 2 in Dia. 12 and the sequence runs to Black 7, now White connects at 'a': that is a one-point difference from the game.

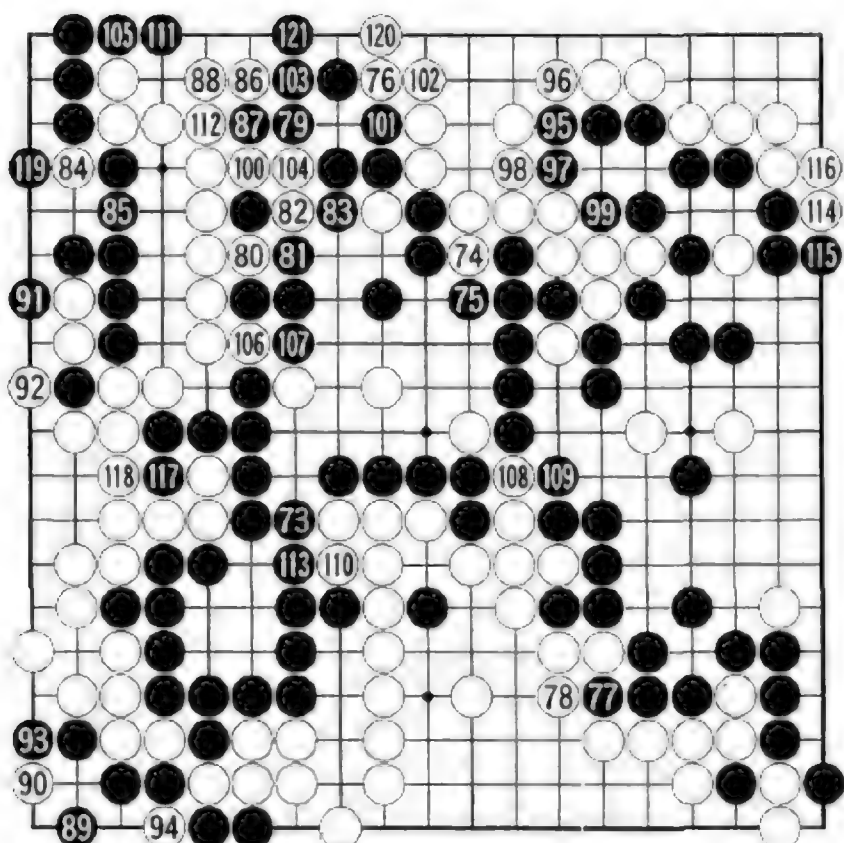
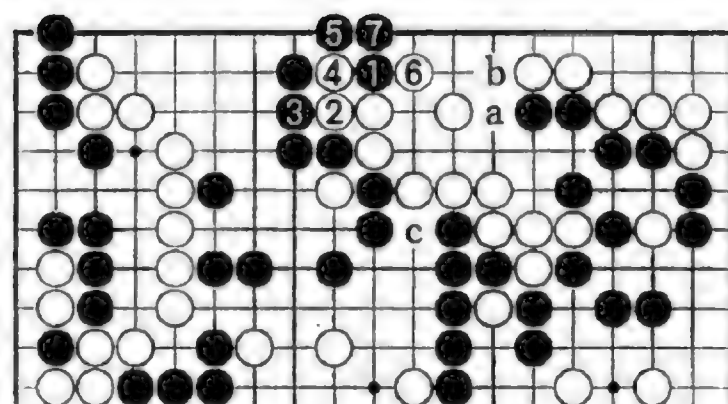


Figure 6 (173 - 221)

Figure 6 (173 - 221). *A won game to the last*

Black had really made a mess of things, but still the loss was not certain. Casting about for the win and chased by the clock, Awaji made the fatal slip at Black 73. This move is two points reverse sente. In the endgame reverse sente is considered to be twice as valuable as gote, but this close to the end of the game the move only has its nominal



Dia. 13

value.

Black can attach at 1 in Dia. 13. After Black 7, one way or another he will get the exchange Black 'a' for White 'b', making White reluctant to push in at 'c'. This is a good five-point gote endgame play. Moreover, Black is very thick with 3 and Awaji estimates Black's win at one and a half points or at worst half a point.

He resigned himself to the loss when he saw White 76. He was disgusted with his play in the second half, but it was too late. There's a lesson in that, too.

White wins by ½ point.

Time used. White: 4 hours 20 minutes

Black: 4 hours 59 minutes

('Igo Club', Nov. 1983. Translated by Bob Terry.)



Michael Redmond's Promotion to 3-dan

Michael Redmond, originally of Santa Barbara, won promotion to 3-dan in an oteai game played on 28 September 1983. He is the first Western player to reach this rank. Michael was a little disappointed with the time it took him to reach 3-dan — he made 2-dan in November 1981 — but he is now poised to make a breakthrough to the middle-level dan ranks. His immediate objective is to make 5-dan by the age of 23, which, since he is now 20 (he was born on 25 May 1963), would mean winning most of his oteai games from here on. Below is the game in which he won promotion.

Redmond v. Shiratori

White: Shiratori Sumiko 4-dan

Black: Michael Redmond 2-dan

No komi. Time: 6 hours each.

Played on 28 September 1983.

Commentary by Michael Redmond.

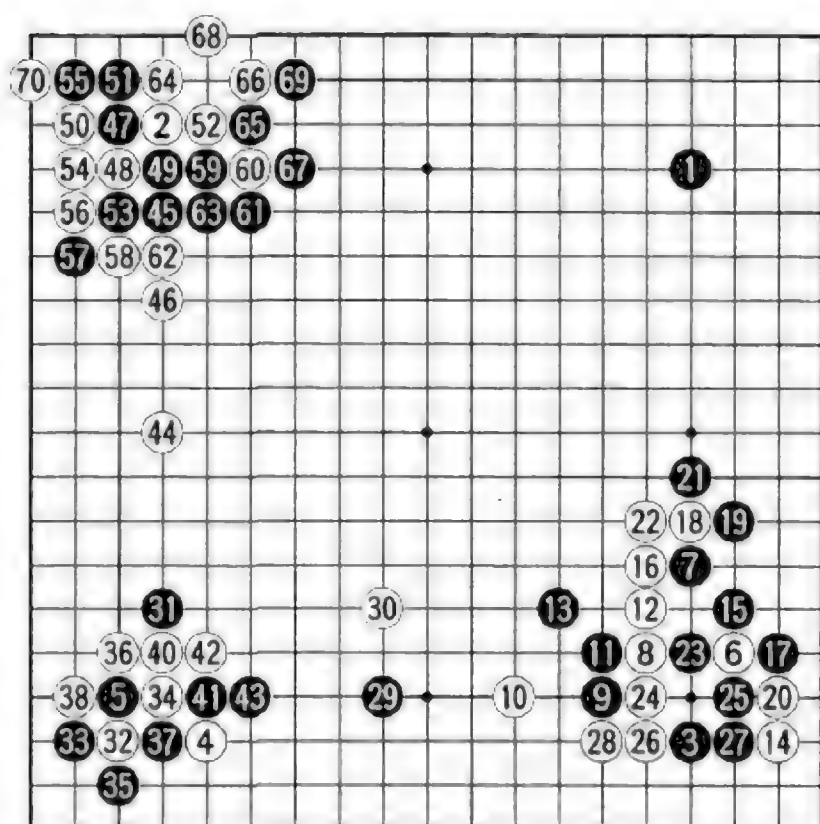


Figure 1 (1 – 70)

39: connects

Shiratori likes rough fighting and she played aggressively throughout the game. The result in the lower left corner simplified the game, and I was satisfied with my territorial lead. The finishing move was 151. If White answers at 159 with 152, Black cuts White with 153 and captures 140 and 142.

White resigns after Black 199.

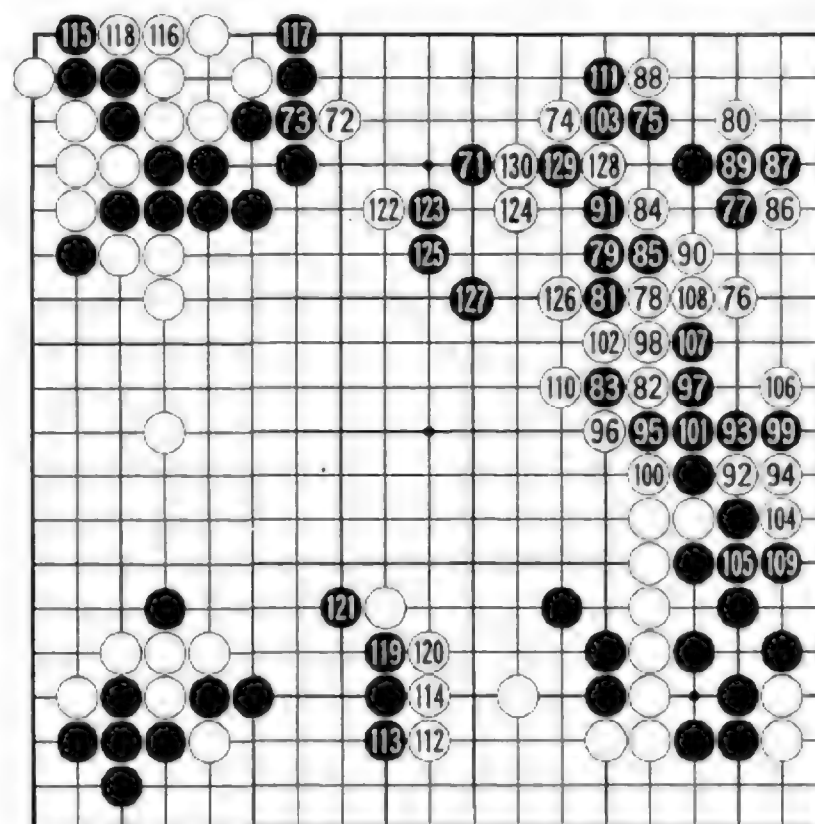


Figure 2 (71 – 130)

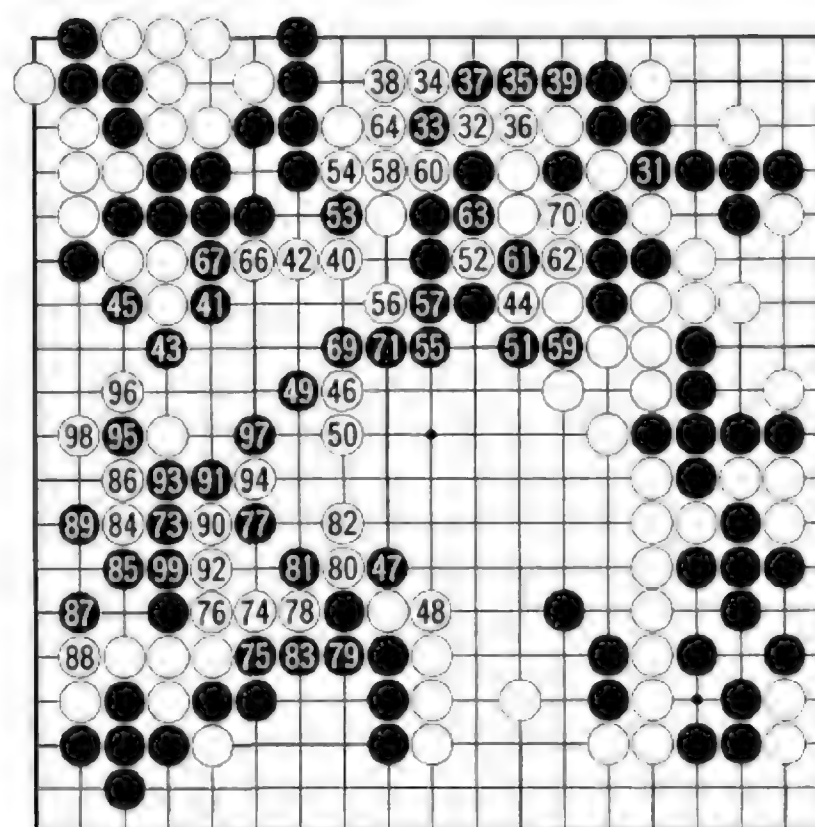


Figure 3 (131 – 199)

65: at 61; 68: at 52; 72: left of 31



8th Meijin Title

For the third time in four years the Meijin title featured a clash between Otake Hideo and Cho Chikun, and yet again the honours went to the younger player. For the past decade Otake has been one of the mainstays of this tournament: since 1975 he has played in the title match eight times and won the title four times. At the point when it appeared that he was really going to dominate the title, however, his nemesis appeared in the form of Cho, who has now monopolized the title for four years in a row. The biggest challenge Otake faces if he wants to maintain his place in the go elite is to find a way to deal with this rival.

At the beginning of 1983 Cho, with the top four titles under his belt, had reached a peak in his go career, a peak which may prove to be impossible for him or any other go player to surpass. Then he began an ominous slide, losing the Judan title to Kato (by a total of $1\frac{1}{2}$ points in the three games he lost), then the Honinbo to Rin in what amounted to a replay of the Kisei title drama but with Cho on the wrong side of the upset. Cho's attempt at a grand slam of go titles had been derailed in very short order.

Cho seemed to have gone into a serious slump — at one point he even lost six games in a row (including the last four Honinbo games), which was one worse than what had been, for him, an unprecedented five losses in a row earlier in the year (that included the first three Kisei games). In view of his faltering form, this seemed to be a good chance for Otake to take his revenge for past humiliations in the Meijin title. The previous year he had been handicapped by a slipped disc when he lost 1–4, but the series had by no means been as one-sided as the score might seem to indicate (see GW30). Cho himself commented: 'In content, I lost.' Allowance has to be made for Cho's habitual modesty, but perhaps his victory was as much due to greater tenacity as to superior skill. After all, when Otake is in top form, his mastery of the game is second to none. Unfortunately, he has a surprisingly fragile side for a top tournament player. When he makes a stupid (though not necessarily fatal) mistake, he becomes disgusted with himself and loses the will to fight on. In contrast, the stubbornness and tenacity of players like Rin and Cho enable them to win a large proportion of their 'lost' games. One gets the impression that winning itself is not enough for Otake — he wants to win by playing beautiful go. For better or for worse, the 1983 Meijin title match was a good illustration of this side of Otake.

Game One

White: Cho Chikun, Kisei & Meijin

Black: Otake Hideo, Gosei

Komi: $5\frac{1}{2}$; time: 9 hours each

Played on 7, 8 September 1983 at Hanezawa Garden, Tokyo. *Commentary by Sakata Eio 9-dan (the referee for this game).*

Figure 1 (1 – 44). *Fighting spirit*

Black 9. I had expected Otake to play his favourite pincer at 12.

White 14. If the usual extension to 16, Black will extend to 'a'.

Black 15. The pincer at 1 in Dia. 1 would be more aggressive; the continuation to 12 is then probable and gives an even result. However, Black 15 is also quite adequate. In the result in the figure White does not gain anything over the conventional sequence of White 16, Black 'a', White 'b' (except, perhaps, the satisfaction of having

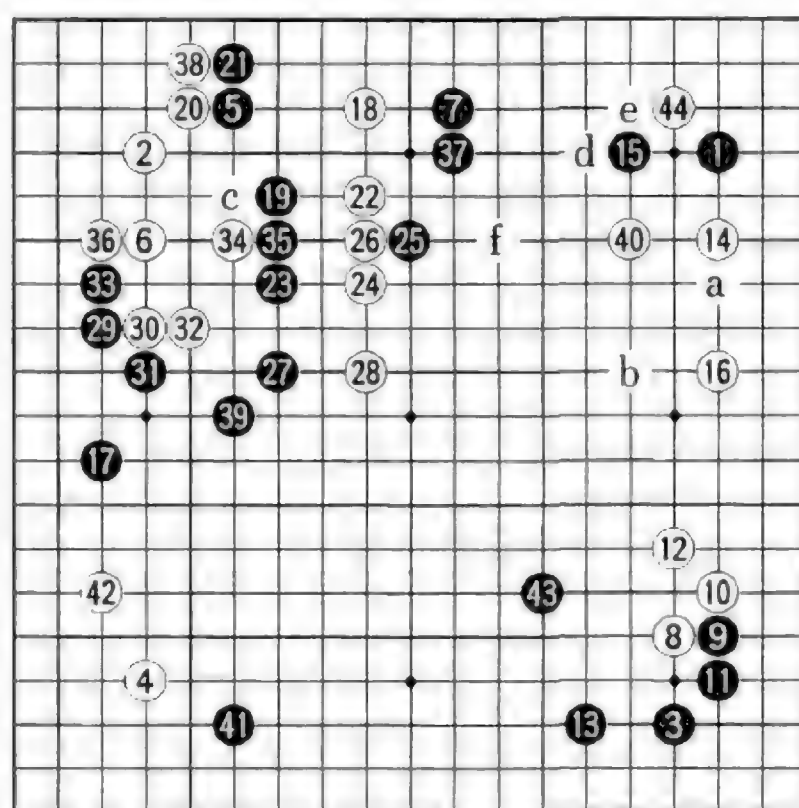
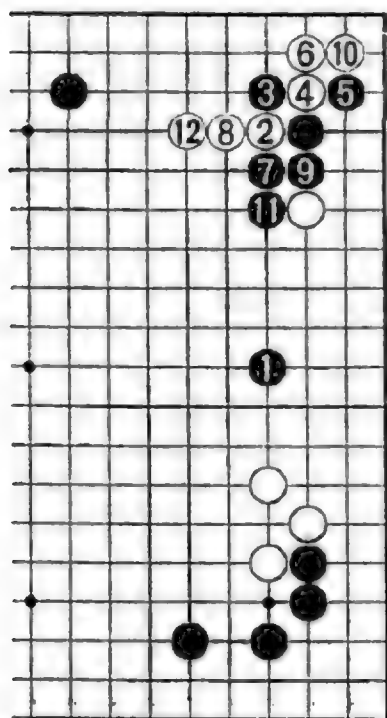


Figure 1 (1 – 44)

his own way). It's more a question of the players' fighting spirit than of good and bad.



A quiet moment during the first day's play at Hanezawa Garden, located in Shibuya, not far from central Tokyo.



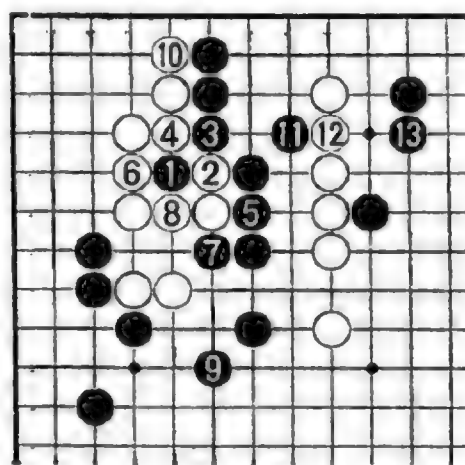
Dia. 1

Black 17. The only move.

Black 19 is a little unusual; its merit is that it puts more pressure on 18 than the conventional jump to 'c'.

Black 29. Black 30 would be more solid, though less effective at taking territory.

Black 35. Otake spent 90 minutes on this move. He was probably debating whether to make a counterpeep at 1 in Dia. 2. To give just one example, the sequence to 13 might follow. This



Dia. 2

Cho v. Otake

The career record between Cho and Otake is close to even, with Cho having won 29 games to Otake's 24 (as of the end of 1983), but Cho has a one-sided lead in titles, having won six of the eight title matches in which the two have met. These are:

- 24th Oza (1976): Cho won 2-1*
- 4th Gosei (1979): Cho won 3-0*
- 5th Gosei (1980): Otake won 3-1*
- 5th Meijin (1980): Cho won 4-1 (+1 'no result')*
- 20th Judan (1982): Cho won 3-1*
- 7th Gosei (1982): Otake won 3-2*
- 7th Meijin (1982): Cho won 4-1*
- 8th Meijin (1983): Cho won 4-1*

result would be reasonable. If I had spent so much time on this move, my pride wouldn't let me just connect at 35 — I'd prefer to follow the variation.

White 40. Defending at 41 would also be big, but presumably White did not want to see Black 40.

White 44, grabbing territory, is a typical Cho move, but it makes his position a little thin. The

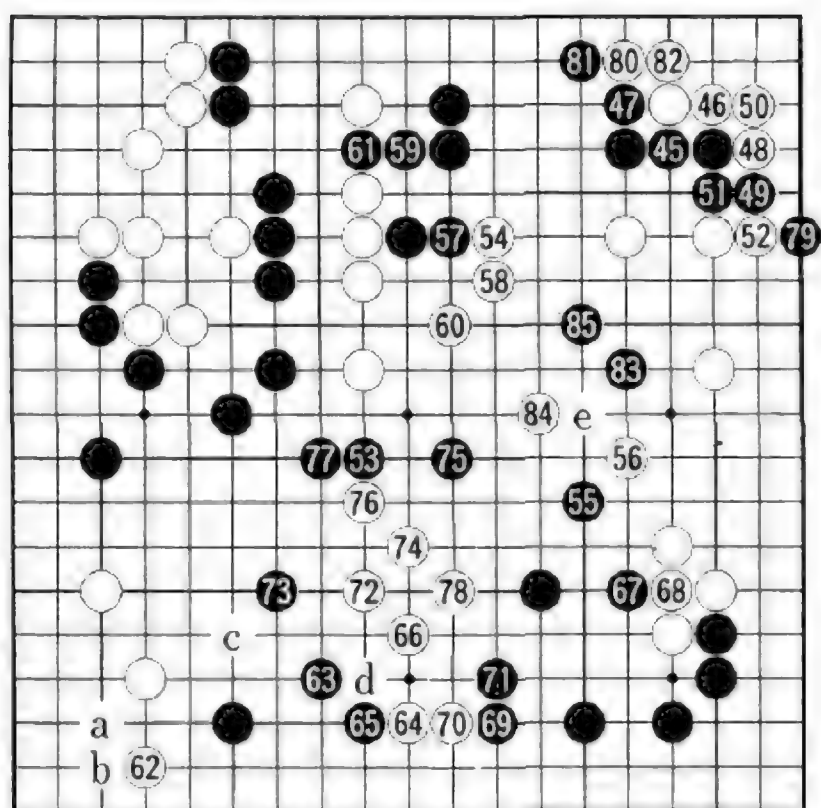


Figure 2 (45 - 85)

opinion was expressed that White should play 'd', Black 'e', White 'f', and this does seem better.

Figure 2 (45 - 85). *Invasion and counter-invasion*

Black 53. When I saw this played, I thought that it was the only move, but on thinking about it later I began to have doubts. The reason is that Black's moyo at the bottom is so wide that it's difficult to enclose it. Now I'm inclined to back Ishida Yoshio's theory, which is that Black should play 1 in Dia. 3. If White jumps to 2, capping at 3 looks good. Black's moyo is now a manageable size; if Black can play one more move at the bottom, he should be able to secure a lot of territory.

Black 57 - 61. This sequence was considered too small by some, but it creates thickness, so I think it's reasonable. If Black were to play at the bottom with 57, I think the move is Black 62, followed by White 'a', Black 'b'. If instead Black played 57 at 'c', White would play 62, and even with another move Black would not get much at the bottom.

Black 63, however, is clearly a bad move: giving White the easy invasion at 64 must be wrong. Black 63 should have been at 'd' or 65, either of which is definitely superior to 63. When White jumps to 66, his group is in no danger of being killed.

Black 75. Black 1 in Dia. 4 is the vital point for attacking White's eye-shape, but White will force with 2 and 4, then use the attachment at 6 to link up.

White 80. White could also live by descending at 1 in Dia. 5, then secure his side territory with

Meijin Prizemoney

Winner: ¥18,000,000

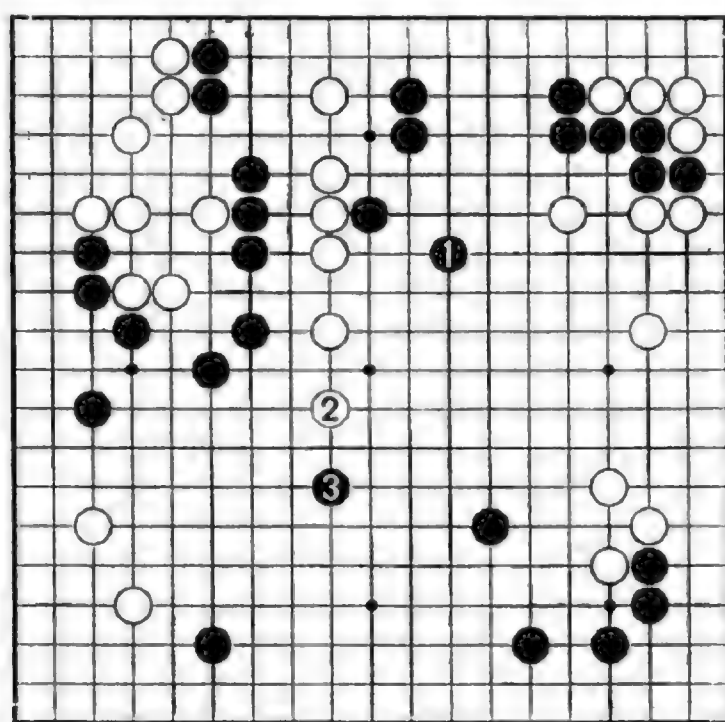
2nd place: ¥3,600,000

Match fee - title-holder: ¥6,000,000

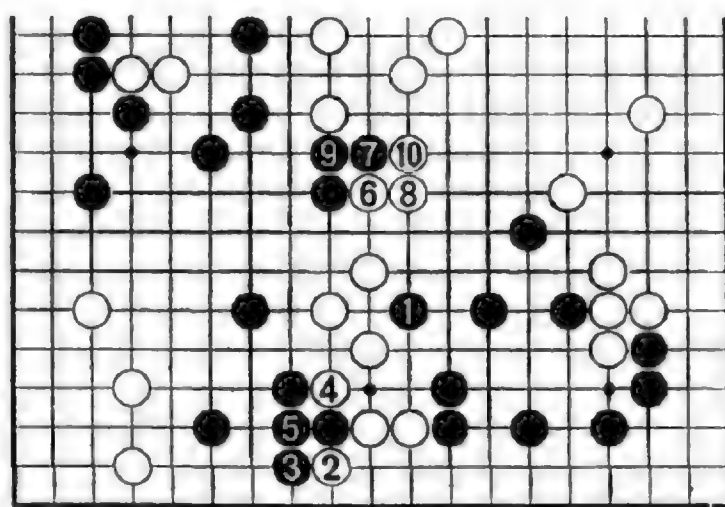
challenger: ¥4,000,000

Game fees in Meijin league - winner: ¥600,000
(per game) loser: ¥450,000

Game fees in preliminary rounds range from ¥43,000 for a shodan in the 1st prelim. round to ¥185,000 for a 9-dan in the 2nd prelim. round. All players in the 3rd prelim. round get a fee of ¥275,000 per game.



Dia. 3

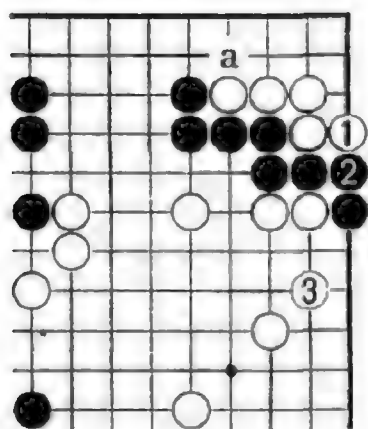


Dia. 4

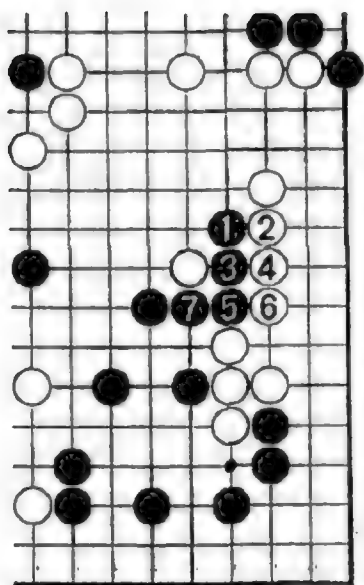
3, but Cho must have felt that giving Black the hane at 'a' plus connection in sente would have been unbearable.

Black 83 was a do-or-die move, but the opinion was expressed that Black could probably have got away with invading as deeply as 1 in Dia. 6. If White 2, the sequence to 7 would represent success for Black, but there are various other possibilities for White 2, so it is far from easy to reach a conclusion.

White 84 obviously sets up 85 for Black, so the



Dia. 5



Dia. 6

question arises of whether the kosumi at 'e' would be preferable. Cho was relying on his counterattack with 86 and 88 in the next figure; he must have made the assessment that the resulting furikawari (trade) would be reasonable for White.

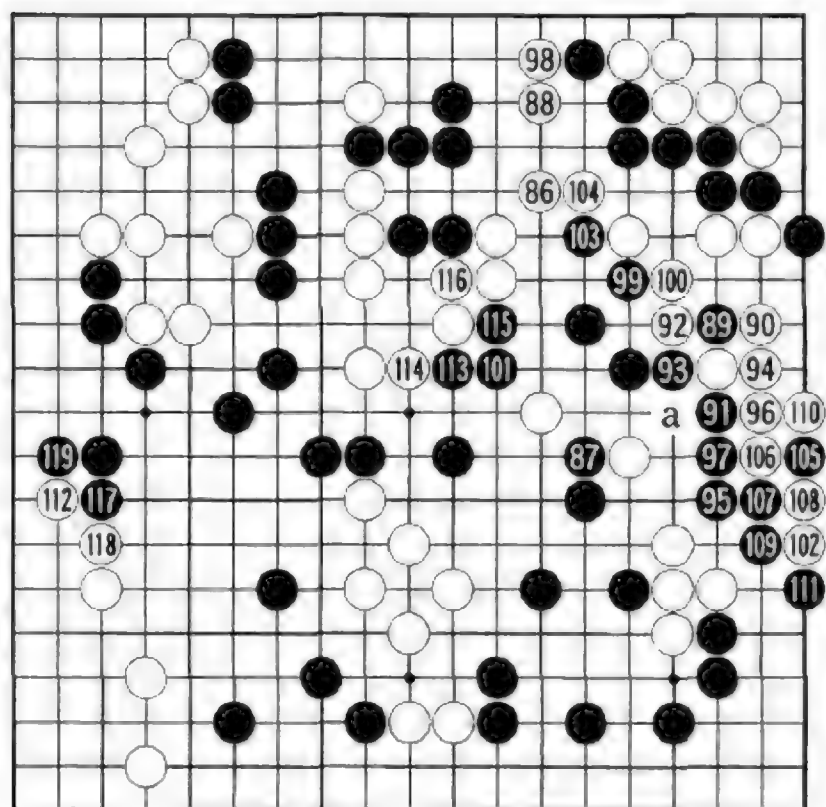


Figure 3 (86 - 119)

Figure 3 (86 - 119). A spectacular furikawari

White 86. Attempting to capture Black with 1 in Dia. 7 is unreasonable, as Black has the tesuji with 2 to 6. White 5 at 6 does not work because of Black 'a', White 5, Black 'b'.

White 92. White could save his group by making the hane at 1 in Dia. 8, but Black flattens out White's territory and saves his own group with 2 to 10.

Black 95 is a good move which delivers the coup de grace to the five white stones below. If instead Black blocks at 96, White can cut at 'a'.

White 98 and Black 101 conclude what has

Meijin Title Winners

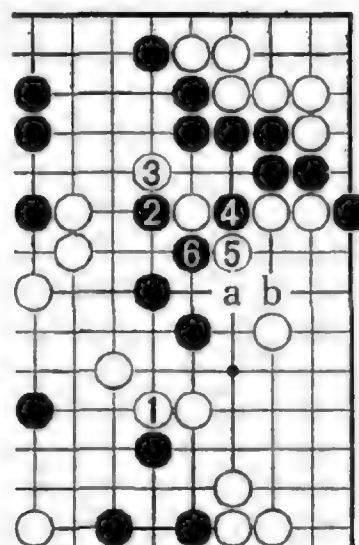
Yomiuri Meijin Title

- 1st (1962): Fujisawa Shuko (9-3 in league)
- 2nd (1963): Sakata Eio (defeated Shuko 4-3)
- 3rd (1964): Sakata (defeated Shuko 4-1)
- 4th (1965): Rin Kaiho (defeated Sakata 4-2)
- 5th (1966): Rin Kaiho (defeated Sakata 4-1)
- 6th (1967): Rin Kaiho (defeated Sakata 4-1)
- 7th (1968): Takagawa Shukaku (defeated Rin 4-1)
- 8th (1969): Rin (defeated Takagawa 4-2)
- 9th (1970): Fujisawa Shuko (defeated Rin 4-2)
- 10th (1971): Rin (defeated Shuko 4-2)
- 11th (1972): Rin (defeated Shuko 4-2)
- 12th (1973): Rin (defeated Ishida 4-3)
- 13th (1974): Ishida Yoshio (defeated Rin 4-3)
- 14th (1975): Otake Hideo (defeated Ishida 4-3)

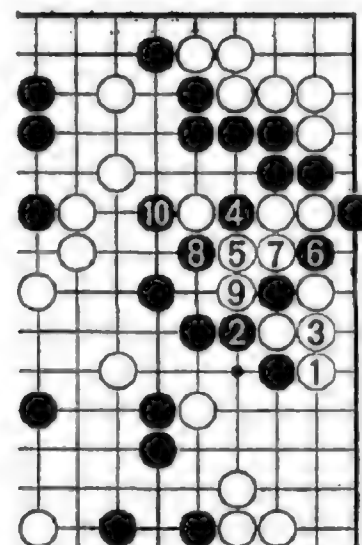
Asahi Meijin Title

- 1st (1976): Otake Hideo (defeated Ishida 4-1)
- 2nd (1977): Rin (defeated Otake 4-0)
- 3rd (1978): Otake (defeated Rin 4-2)
- 4th (1979): Otake (defeated Sakata 4-1)
- 5th (1980): Cho (defeated Otake 4-1-1)
- 6th (1981): Cho (defeated Kato 4-0)
- 7th (1982): Cho (defeated Otake 4-1)
- 8th (1983): Cho (defeated Otake 4-1)

* * * * *



Dia. 7



Dia. 8

been a breath-taking exchange of groups. The exchange itself is a little favourable for Black, but White had gone into the lead when he invaded at the bottom. Cho had calculated that if he kept sente in the exchange, enabling him to switch to 112, the largest yose point, he would retain his lead.

White 118. If he were behind, White would probably crawl at 119. White prefers to play cautiously, building thickness with 118, because his seven stones at the centre bottom are not completely alive yet.

Just how exposed those seven stones are is an interesting problem. If Black were to use 119 to attack them with 1 and 3 in Dia. 9 (next page), White builds one eye with 4 to 10 and is assured of another, either at 'a' or by playing 'b'. The problem therefore becomes whether or not Black has a stronger move for 5 or whether he could try

playing 1 at 8. At any rate, it seems unreasonable to attempt to catch the group at present.

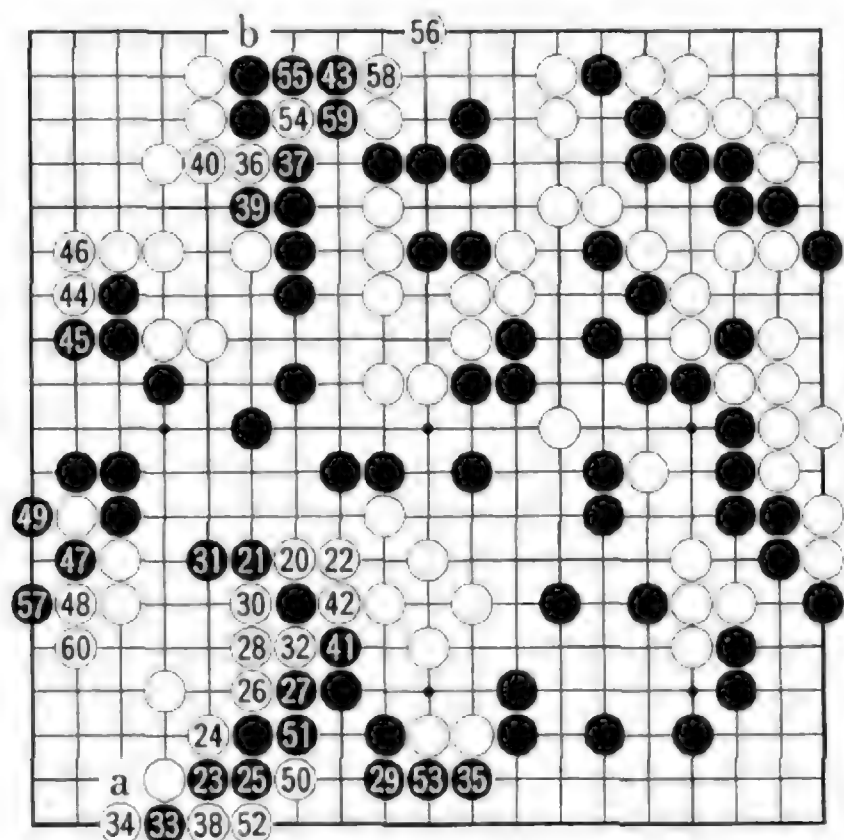
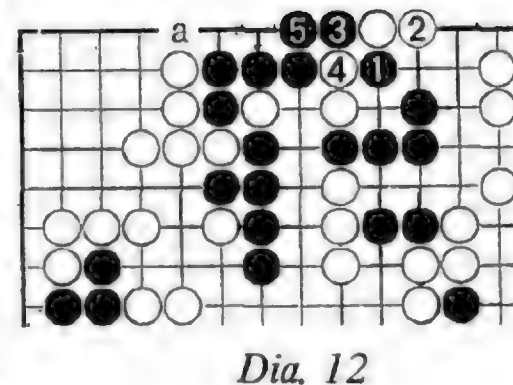
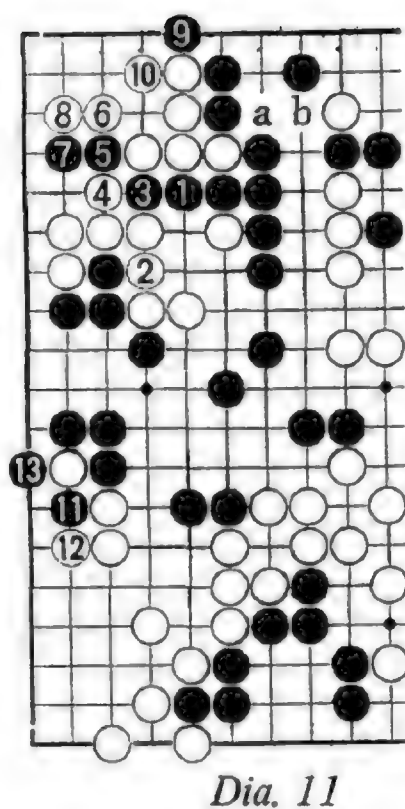
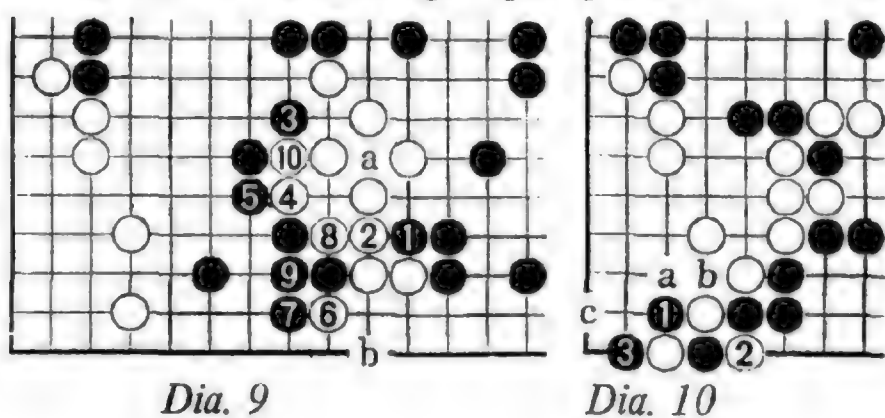


Figure 4 (120 – 160)

Figure 4 (120 – 160). Otake's last chance

White 20 and 22 eliminate any worries White has about his group. White continues to play solidly with 30 and 32.

White 34. Even if White pulled back at 'a', Black would still play 35 next, so White 'a', followed then by capturing two stones with White 36, Black 37, White 54, is correct. Even though White plays 36 in the figure, he then has to come back to add a move at 38. That means that Black can give atari at 39, turning 36 into a bad move.

If White omits 38, Black strikes in the corner with 1 and 3 in Dia. 10. If White connects after 3, Black lives with 'a', White 'b', Black 'c'.

White 44, 46. White has committed a sin of omission here for which Black could punish him. Black should play the sente sequence from 1 to 9 in Dia. 11, then switch to 11 and 13. This might not upset White's lead, but at least it would give Black a fighting chance.

White is lucky to get the chance to cut at 54 anyway, despite his mistake in timing. Because of Black's leniency, the position has reverted to what it should have been at the start. Note that

Black can hardly play 55 at 59, giving White the atari at 'b'.

In the next figure, Black plays the same sequence as in the diagram with 65 etc., but the fact that White has already made the forcing move at 54 makes a big difference. If Black had played as in Dia. 11 before White 54, White's cut at 'a' would become meaningless, as Black would be able to answer at 'b'.

White 56 makes effective use of 54. If Black plays 57 at 1 in Dia. 12, he can block White at 3, but when White plays 4 he loses the sente hane at 'a'.

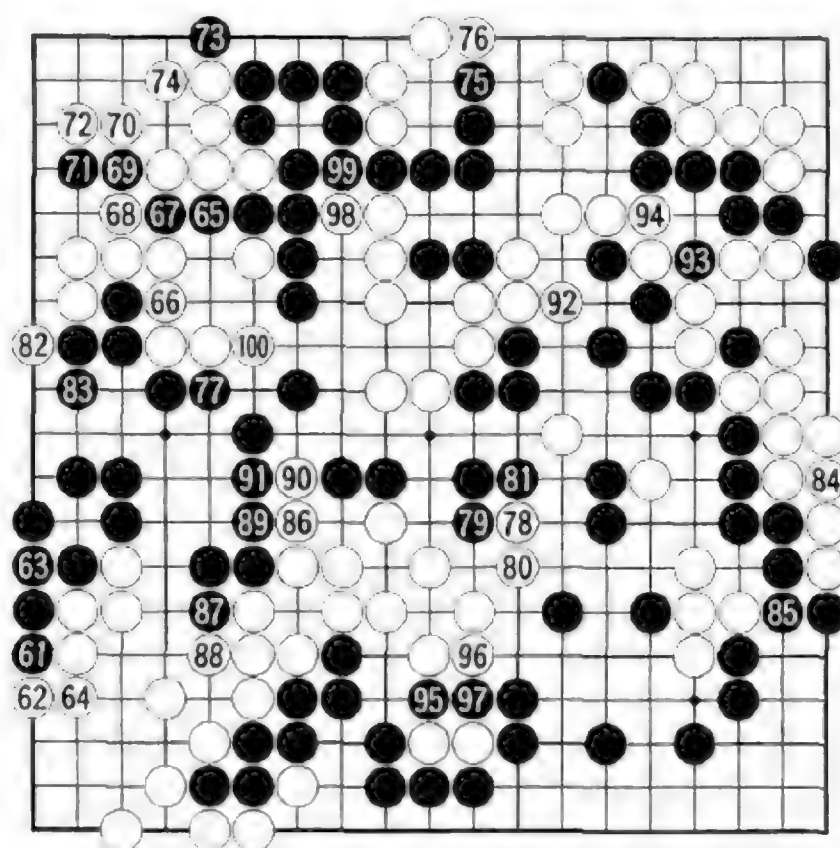
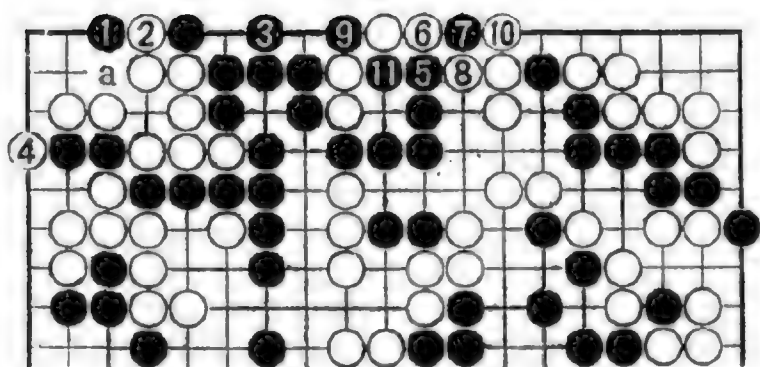


Figure 5 (161 – 200)

Figure 5 (161 – 200). A solid finish

There are no mistakes in the rest of the endgame. There is perhaps just one move worthy of



Dia. 13

comment. Instead of 75, Black could, if he wanted to, play 1 and 3 in Dia. 13. White must reinforce at 4, because of the threat of Black 'a', so Black can then pick up the tail end of White's string of stones on the right with 5 etc. However, Black loses quite a lot from the initial exchange from 1 to 4, so he does not profit from this sequence.

Figure 6 (201 – 240). *New dimensions to Cho's go*

Looking back on this game, Otake's only definitely bad move was 63 in Figure 2 – his failure to make much territory at the bottom was the cause of his loss. However, considering how close the result was, it is a pity that he missed the chance to follow Dia. 11.

As expected, this game was a contest between Otake's aggression and Cho's skill at shinogi, but what impressed me about Cho's play was that he didn't just concentrate on taking territory but

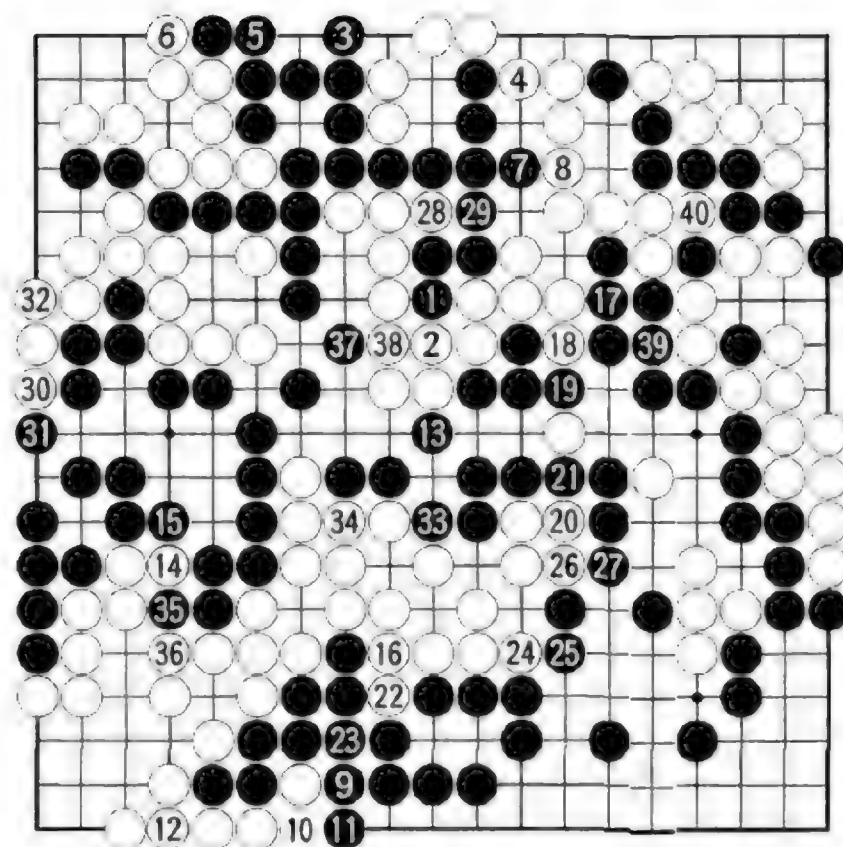


Figure 6 (201 – 240)

also strove for a suitable balance of thickness. His opening of two star-point stones (niren-sei) is quite unusual for him – his game may be reaching a new level of maturity. All in all, this was an excellent game, with both players showing ample fighting spirit.

White wins by 1½ points.

Time taken. White: 8 hours 59 minutes

Black: 7 hours 50 minutes.

(*'Igo Club'*, Nov. 1983. Translated by John Power.)



Otake answers a question from a reporter at the end of the game, watched by Sakata and Cho.

Game Two

White: Otake Hideo

Black: Cho Chikun

Played on 20, 21 September 1983 on In-no-shima Island in the Inland Sea.

Commentary by Ishida Yoshio 9-dan (the referee).

My impression from the first game and after watching the second game is that Cho has completely regained form. His performance in the Honinbo title made me wonder if perhaps he were ill, but now he's back to normal. On the contrary, it's Otake who seems to be a little out of sorts. I hope to elucidate this in my commentary.

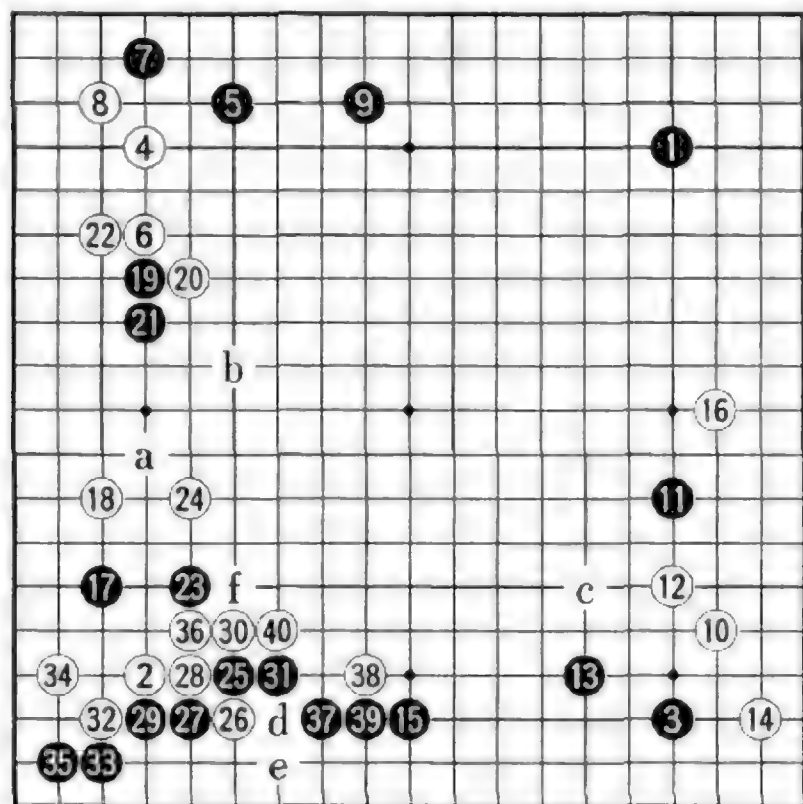
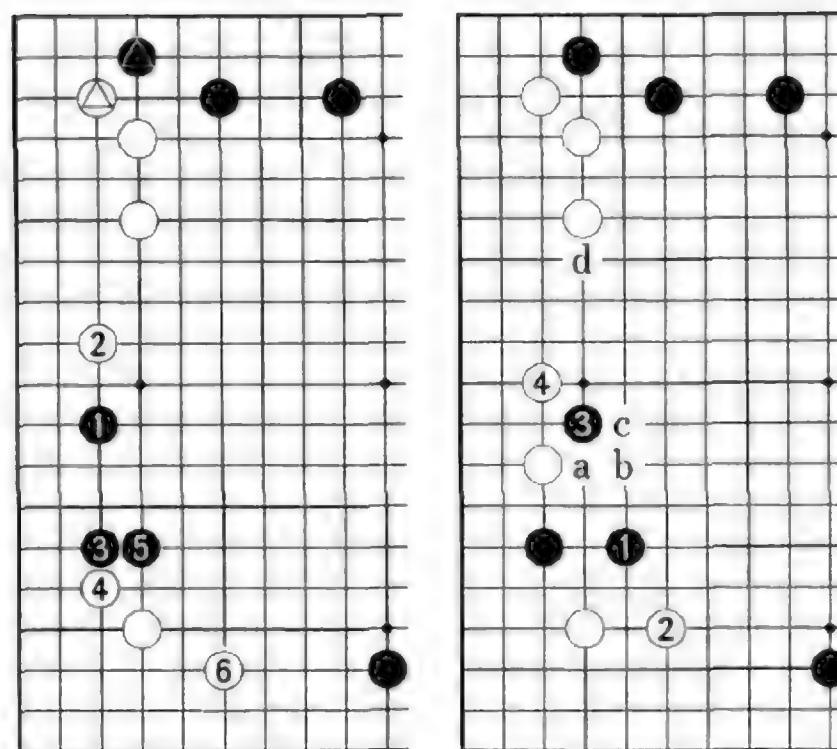


Figure 1 (1 - 40)

Figure 1 (1 - 40). Cho's unorthodox start

Black 17. The conventional move is 1 in Dia.1. If White 2, Black plays 3 and 5. This looks like a reasonable result, but that is only on the surface. When the marked exchange has been made at the top (7 and 8 in the figure), White 2 becomes an ideal point, but if the top left corner were still open its value would not be nearly as great. In this case, Black is dissatisfied.

Black 19 may look strange, but when you think about it, you realize that there is a sound reason behind it. For a start, one feels no inclination to invade at 32 with 19, while exchanging 1 in Dia. 2 for 2 would be too unimaginative. If Black 3 next, White would be content to answer at 4, but Black still has to analyse the variation with White 'a', Black 'b', White 'c'. Cho's strategy in the game is to play 'd' first to see how White reacts.



Dia. 1

Dia. 2

Otake says that when he played 18 he had a premonition that Cho would play 19. I've had this experience too — a kind of sixth sense tells you what the opponent is going to do.

This is the right time if Black is going to play 19. If he first exchanged 1 for 2 in Dia. 3, White would answer 3 at 4, after which things would not go well for Black. If Black continues after 10 with the sequence Black 'a', White 'b', Black 'c', White 'd', Black 'e', then White 'f' stops him from going any further. Instead of 9 —

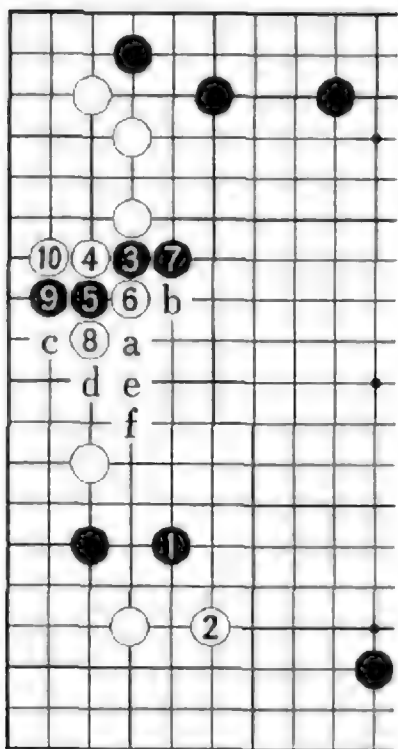
Dia. 4. If Black 1 here, White does not mind at all being forced into a low position. The marked exchange is now very bad for Black: it has just created a target for White to attack.

The sequence from Black 23 aims at making maximum use of 19 and 21. For his part, White does his best to turn them into bad moves.

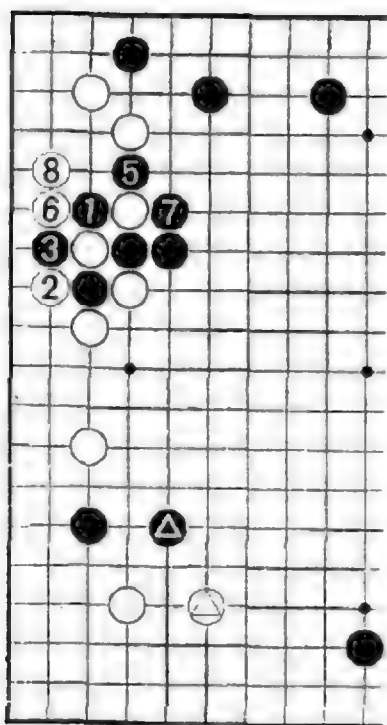
White 24. The only move: White 25, letting Black play at 'a', is just what the opponent wants.

White 26. White 'b', turning 19 and 21 into bad moves, is also attractive; if Black 32, White still has some aji left in the corner, so he jumps to 'c'.

Black 27. Black must complicate the position. White would be quite satisfied with Black 'd', White 27, Black 'e', White 34. After 27, the continuation to 37 is forced. Cho spent one hour 45 minutes on 27, but then played all the following moves instantly. One of the moves he analysed at length before playing 27 was 33 at 1 in Dia. 5, which makes miai of cutting at 3 and at 'a'. Otake said after the game that he intended to answer at 2. White gets a low position with 4,

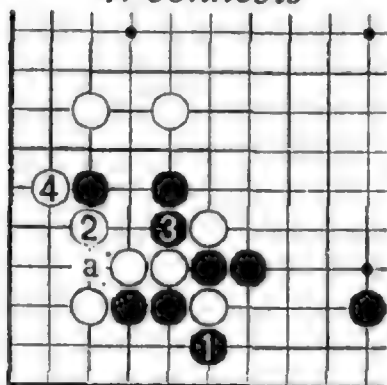


Dia. 3



Dia. 4

4: connects



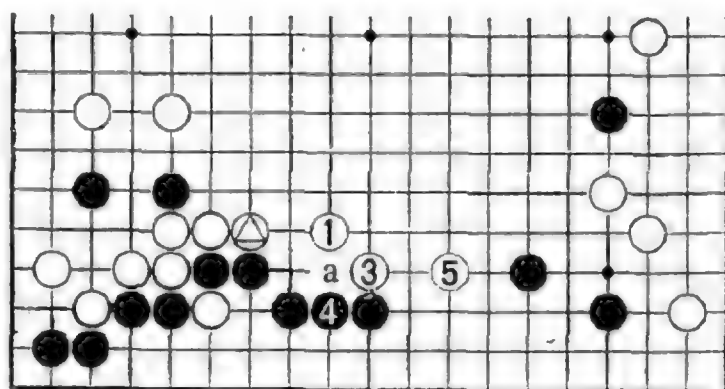
Dia. 5

but if he secures his group, that makes it all the harder for Black to do anything with his two stones above (19 and 21).

White 38. The sealed move. I think this move is a little dubious: it has no logical connection with 40. If White is going to push at 40, that is, the marked stone in Dia. 6, the obvious follow-up is jumping to 1, not peeping at 'a'. Black has no good answer, so he will tenuki, but that means



The second game was played on the island of In-no-shima, the birthplace of Shusaku, in the Inland Sea close to the port of Onomichi. On arriving, the first thing the players did was to visit the memorial stone to Shusaku. As Otake put it, 'It would be awkward coming here after having played a bad game.' The island is maintaining its go tradition: out of a population of 40,000, there are 500 dan-level players.



Dia. 6 2: tenuki

that White gets good follow-up kikashis at 3 and 5. Having played 38, White should continue with 40 at 'f', solidly capturing the two stones (Black might continue by peeping at 'a', then moving out at 'b'). It is my guess that Otake originally intended to play this way but changed his mind overnight. My doubts about 38 and 40 do not mean that White is doing badly; if anything, I'd prefer to hold white at this stage.

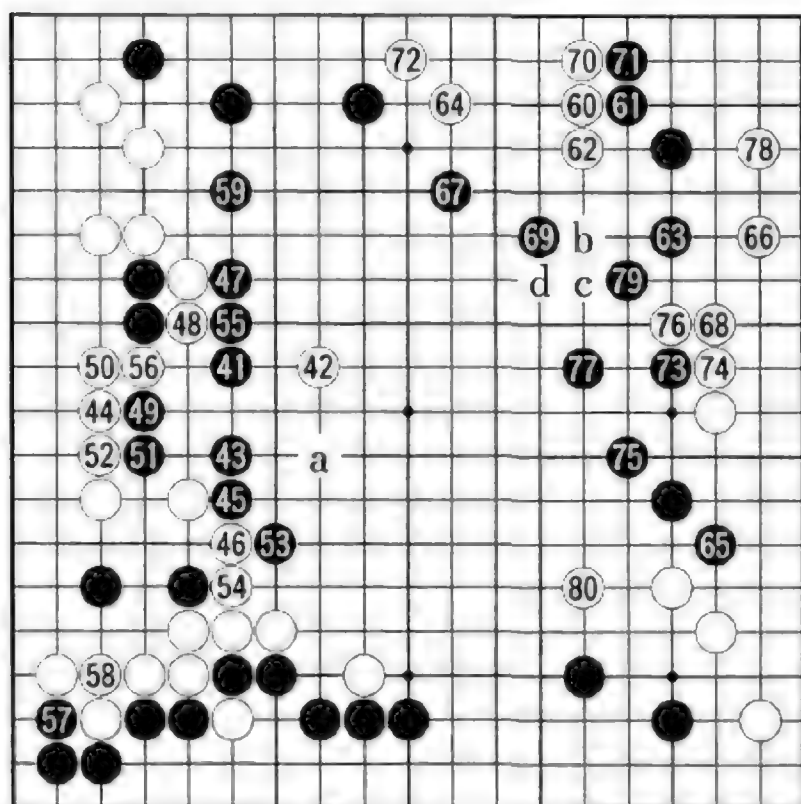


Figure 2 (41 - 80)

Figure 2 (41 - 80). The losing move

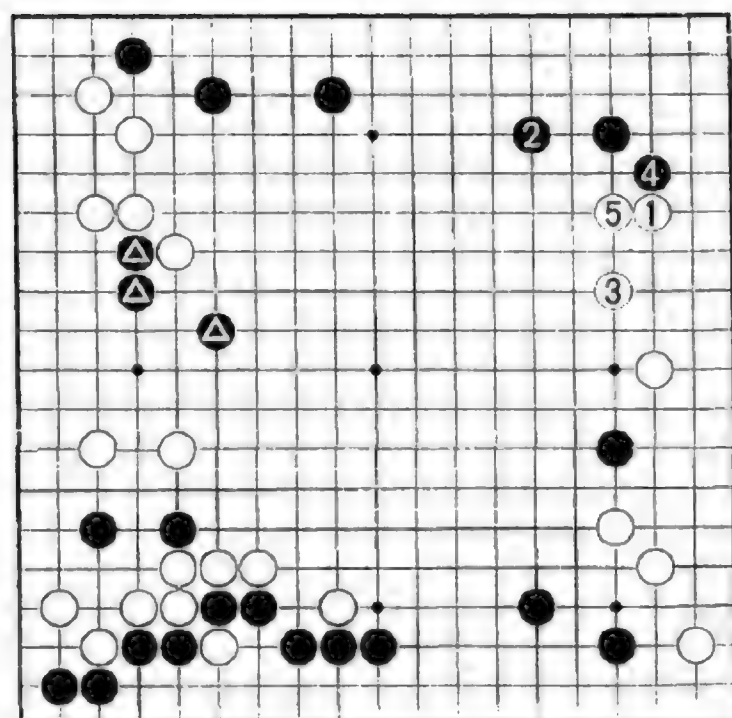
White 42 could be called the losing move. It looks nice and aggressive, but it does not attack Black effectively; on the contrary, it helps him to make shape. I think that 42 is the antithesis of Otake's natural style. When the opponent has weak stones, he does not usually make a direct attack, but instead builds threatening thickness, enabling him to take profit elsewhere. Otake himself commented that he should have followed Dia. 7, building a solid position and glaring at the marked black stones from a distance.

Black 43. A good move — White can hardly continue his attack with 'a'. Black 47 and 49 also work well.

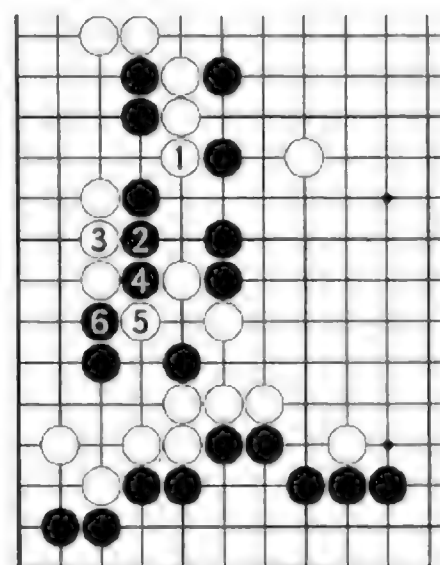
White 50. If at 1 in Dia. 8, Black counterattacks with 2 to 6.

Black 59. White 42 now looks terribly lonely. The position is irretrievable for White.

White 70 and 72 are painful, but the alternative is trying to break through with White 'b', Black 'c', White 'd', which would start a very difficult fight.



Dia. 7



Dia. 8

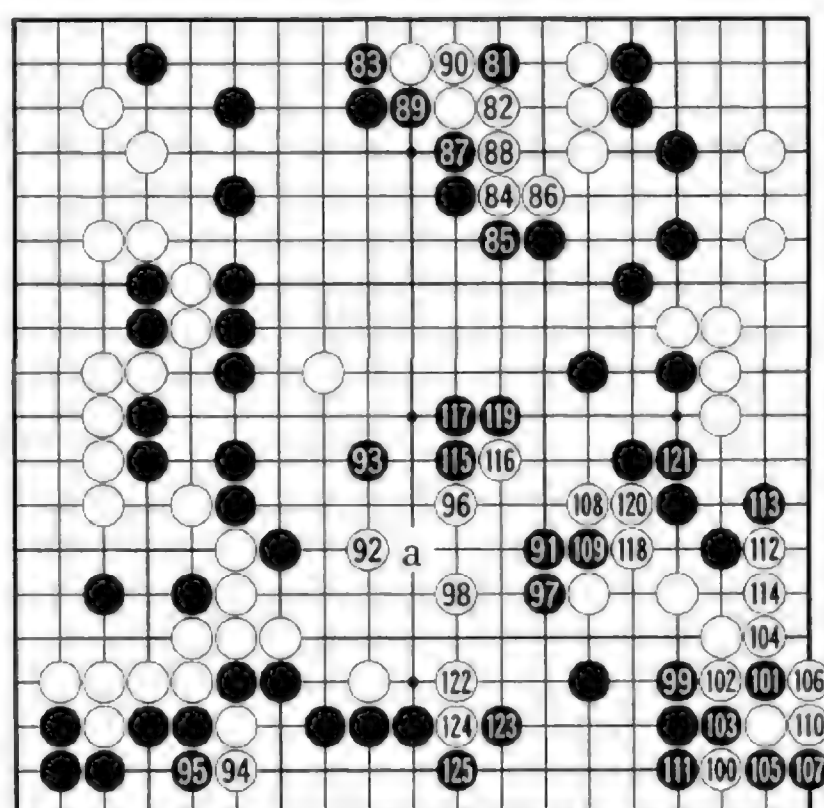


Figure 3 (81 - 125)

Black 73 to 79, building up the centre, set the seal on victory for Black.

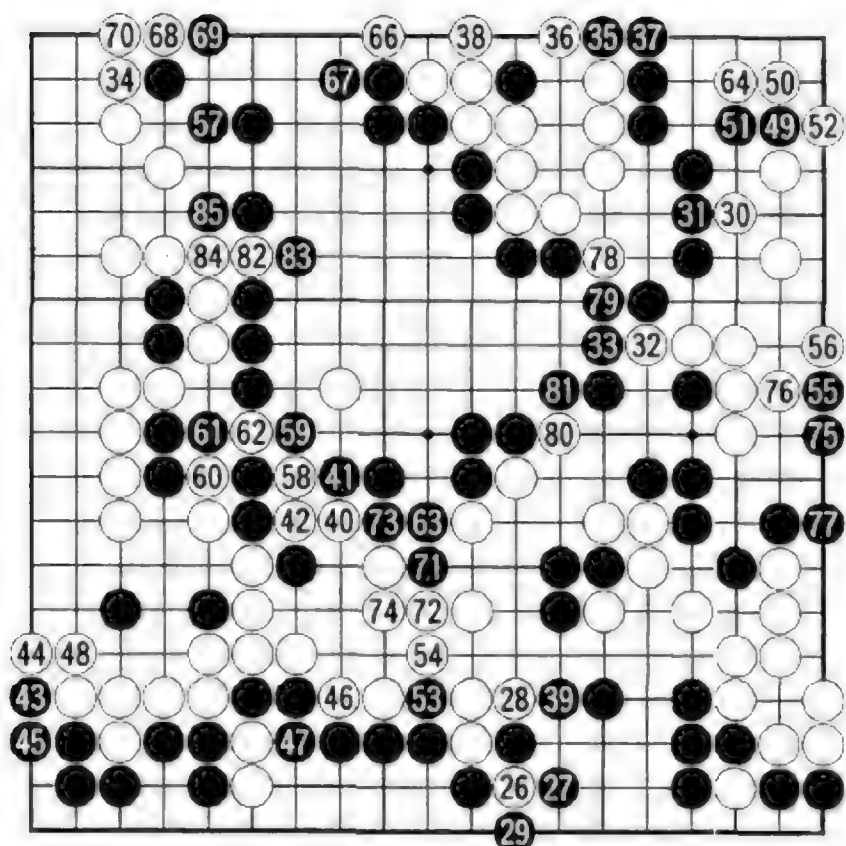


Figure 4 (126 - 185)
65: retakes (below 62)

Figure 3 (81 - 125). *Already decided*

Black 81. A clever sacrifice to settle the shape.

Black 97 aims at 'a'.

The moves after 100 have little meaning: Black's lead of ten points on the board is unaffected.

Figure 4 (126 - 185). *Two up*

In this game the fight on the left side was everything. Cho showed that he had courage by experimenting with a new move like 19 in Figure 1 in an important game, but before the verdict was in on whether this move had succeeded or not, Otake messed up his game with one precipitate, over-aggressive move. After 42 in Figure 2, Cho laid waste to the area where White should have had his greatest potential. As it turned out, Otake had been right to visit the Shusaku memorial before, not after, the game.

White resigns after Black 185.

Time taken. White: 7 hours 16 minutes

Black: 8 hours 59 minutes

('Kido', Nov. 1983. Translated by John Power.)

Game Three

White: Cho Chikun

Black: Otake Hideo

Played on 28, 29 September 1983 at Izu.

Commentary by Hane Yasumasa 9-dan.

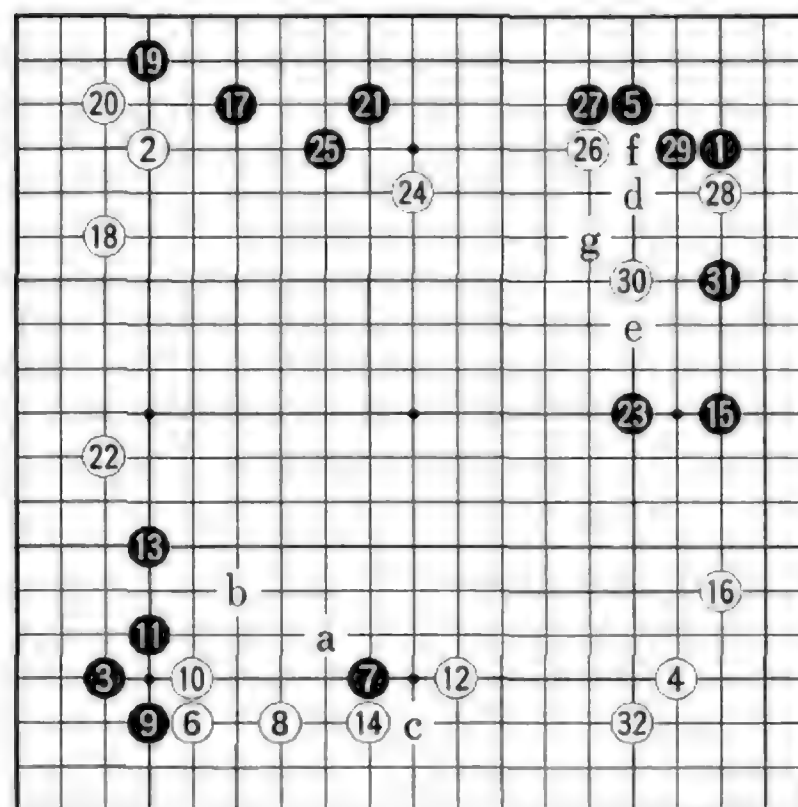


Figure 1 (1 - 32)

Figure 1 (1 - 32). *Another experiment*

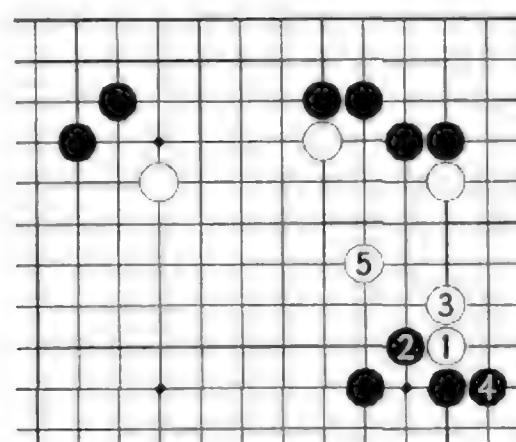
Otake and Cho both take a lot of care with their fuseki, so they play something different every game. The feature of this opening was Cho's experiment with 8. This is not exactly a new move, as Otake tried it in last year's Meijin title (see GW30, page 25), but it is the first time that it has been played in this fuseki.

Black 13. Otake prefers not to start a fight this early with Black 'a' and White 'b'. He is satisfied with the result here: both sides have played five stones, but whereas Black's corner is secure, White still has to worry about the aji of Black 'c'.

White 26. White 'd' and White 'e' are also possible.

Black 27. If Black 'f', White will jump to 'g'. After the game Otake commented that he should have surrounded the side by playing 27 at 'd'.

White 30. White wants to take sente to play 32, so he does not follow the conventional sequence in Dia. 1. White 32 helps defend against the threat of Black 'c'.



Dia. 1

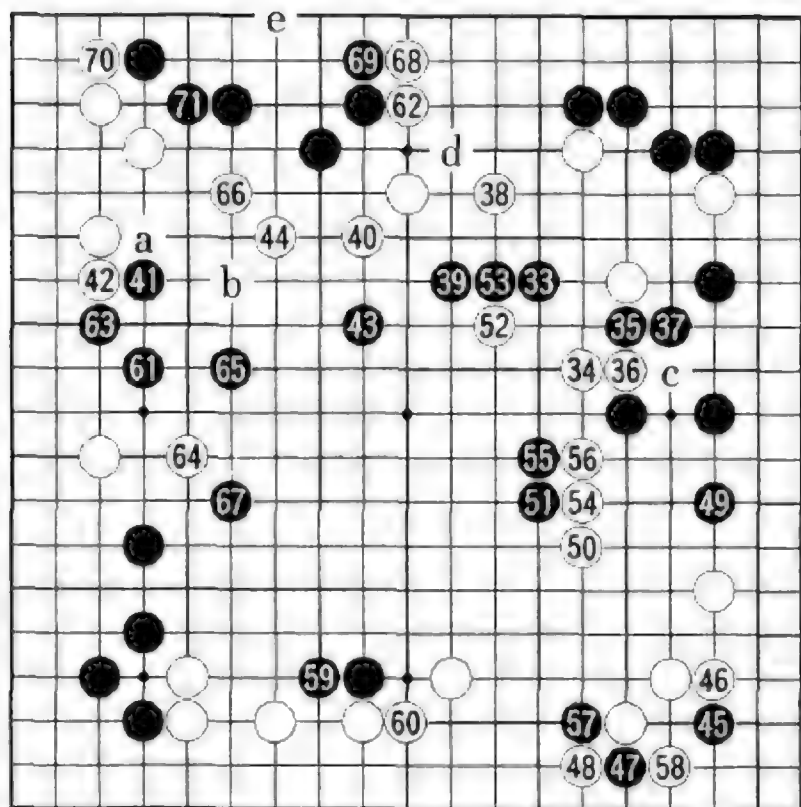


Figure 2 (33 - 71)

Figure 2 (33 - 71). Letting Black attack

White realized that the severe attack of 33 was coming, but he is staking the game on a shinogi strategy (i.e., gambling that he will be able to save his weak group). Before escaping, he makes a feint with 34 and 36. Although he seems to abandon these two stones, Black has no suitable move for capturing them.

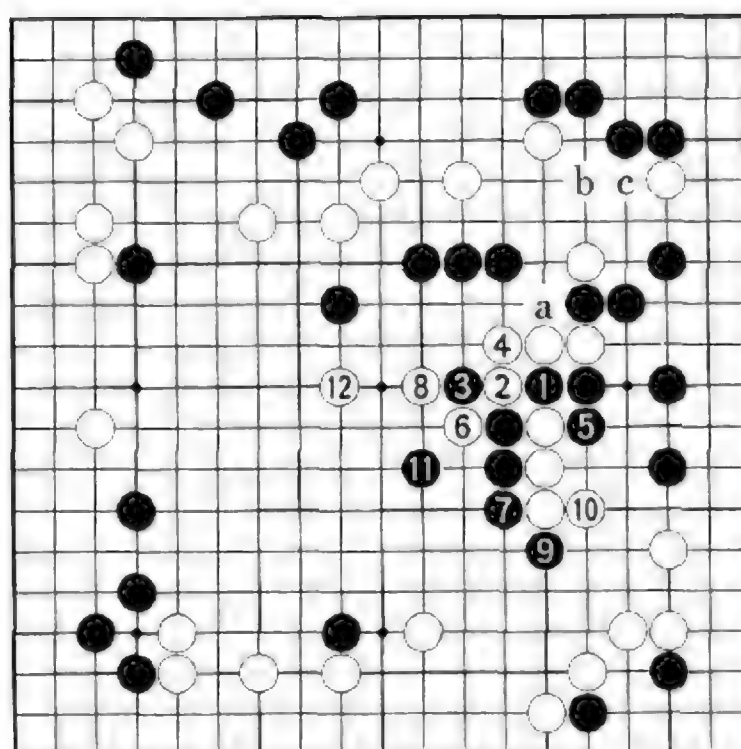
Black 41. The sealed move. On the first day Otake used a mere 1 hour 52 minutes to Cho's 4 hours 39 minutes. Cho has commented that as long as he has time, he's going to use it to the full to search for the best move, no matter how early that puts him into byo-yomi.

White 42. White 'a' would just give Black a good move at 'b'.

Black 49 looks big, as it forestalls White 49 (aiming next at 'c'), but it gives White the chance to play the truly superb move of 50, which not only threatens to expand the bottom area but also to rescue the two isolated white stones. Otake commented that 49 could have lost him the game. For 49, Sakata Eio suggested Black 54 and Fujisawa Shuko Black 55.

Black 51 is the best answer Otake can find, but he hesitates to cut after 56. If Black 1 in Dia. 2, an unpredictable fight follows after the sequence to 12. Black's centre group is heavier than White's and he also has to worry about the aji of White 'a' (White first exchanges 'b' for Black 'c').

White 62. A carefully thought out move: it prevents Black from peeping at 'd' and sets up



Dia. 2

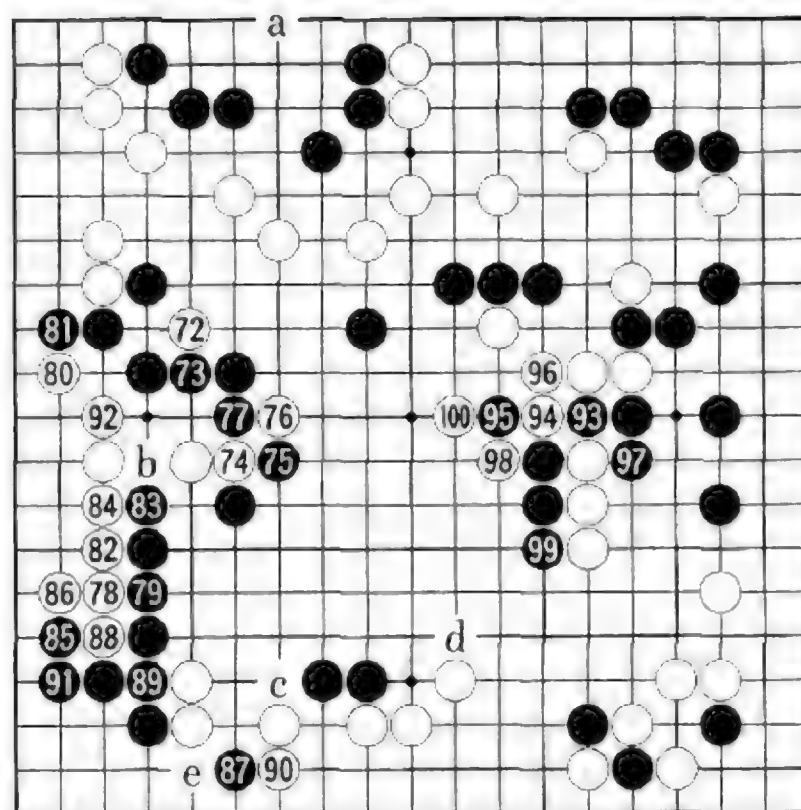


Figure 3 (72 - 100)

continuations at 68 and 70, after which White can aim at 'e'.

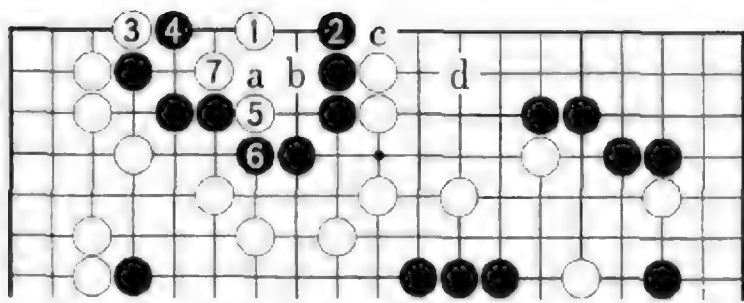
Black 67 seems to put White on the spot.

Figure 3 (72 - 100). Cho's gamble

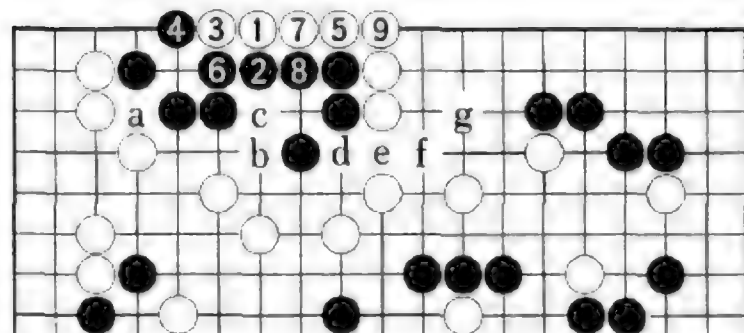
White answers Black's blockade with 72 to 82, then calmly connects at 84, but is his group alive?

Before answering that question, there is an important point concerning the play at the top. Apparently, this was the perfect opportunity for White to play his probe at 'a' at the top. Deciding on his answer would be very difficult for Black. The reason is that he can only live in a way that will help White's position at the top. To wit -

Dia. 3. If Black answers 1 at 2, White reduces



Dia. 3



Dia. 4

him to one large eye with 3 and 5. If Black 6 at 'a', White kills him with 7, Black 'b', White 6. Black cannot live this way, so he will have to hane at 'c' with 2, but that means that a white move around 'd' will be sente. Instead —

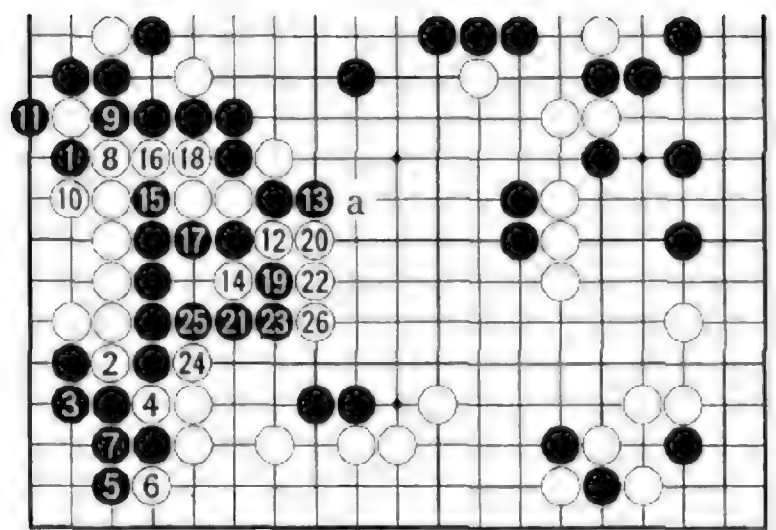
Dia. 4. If Black 2 here, the moves to 9 follow. If next Black 'a', White kills him with 'b', Black 'c', White 'd', so instead of 'c', Black will have to hane at 'e'; after White 'f', Black 'd', White 'g', Black can then live with 'c'. However, that means that White will have succeeded in playing 'g' in sente, a point which will be very important later on.

White should have gone through with either *Dia. 3* or *4* before playing 78. As becomes clear later, this was the best opportunity.

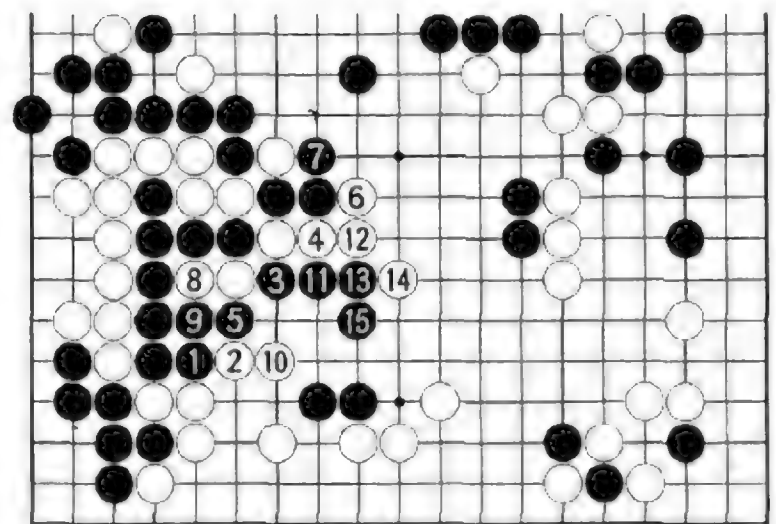
Cho looked quite unperturbed as he played 84, but his group did not have enough space to live on the side. As it turned out, however, it was Otake who lost his nerve on the brink and switched to 87. This was a mistake: he should have attacked the white group. As this is the climax of the game, we will explain it in some detail.

Dia. 5. If Black 1, White counters with 2 and 4, then plays a strong combination with 12 and 14. If Black plays 19, White plays 20 to 26, forcing Black to remove the white group on the side from the board (sedomori). White then takes a big centre with 'a'. Otake presumably concluded that Black did not profit by this exchange. However, Black has a better move than 19 here (discovered by Sakata, who gave a report on TV later the same night the game finished).

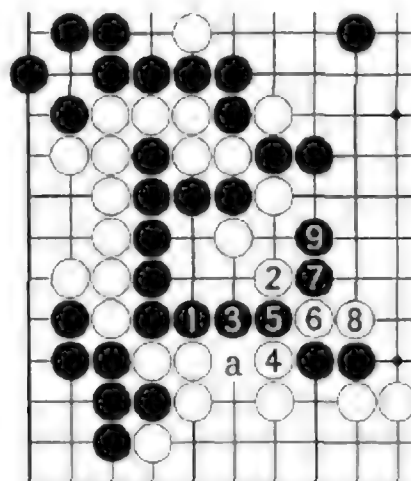
Dia. 6. If Black plays 1 here, White 2 does not work very well. Black captures with 3 and 5, then if White plays 6 to 10, counters with 11 etc. He



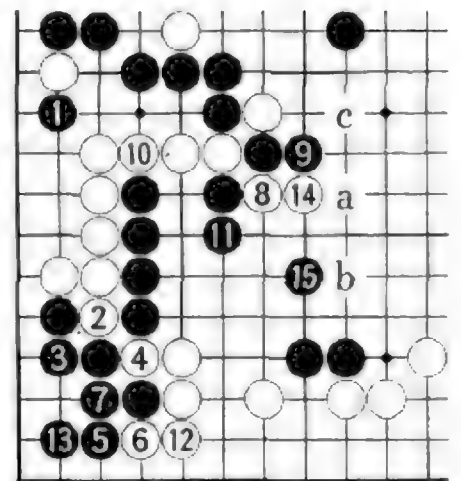
Dia. 5



Dia. 6



Dia. 7



Dia. 8

is now way ahead in the semeai, while White does not get such a big centre. Instead of 2 —

Dia. 7. White 2 here does not succeed in holding Black in either. After 3, Black 'a' is sente, while if White cuts with 4 and 6, Black has an easy answer with 7 and 9.

We will just look at one more variation. After 1 to 9 in *Dia. 8*, White could try connecting at 10. Black 11 is forced, but if then White 12 and 14, Black looks pretty safe after 15. If next White 'a', Black plays 'b', accepting the squeeze with White 'c'. White can attach at 'b' instead, but Black wins the semeai, and White's centre is smaller than in *Dia. 5*.

The conclusion is that Otake should have made the attempt to capture White. There is no knowing

what he feared, but it seems possible he just overlooked the tesuji of 1 in Dia. 6. White's living with 92 makes a mockery of Black's play in this area. Capturing two stones with 'b' is too small at this stage of the game; moreover, the 87 – 90 exchange has lost Black the forcing moves of 'c' and 'd' and presented White with a good endgame point at 'e'. Cho's gamble has paid off: it is now a tough game for Black. The only thing left for him is to go ahead with his cut at 93.

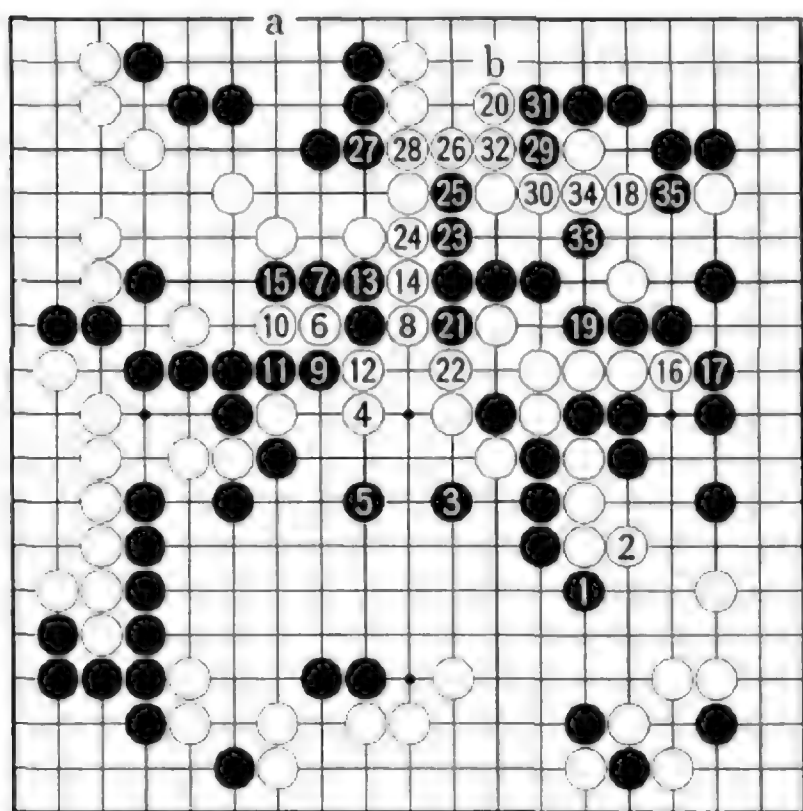


Figure 4 (101 – 135)

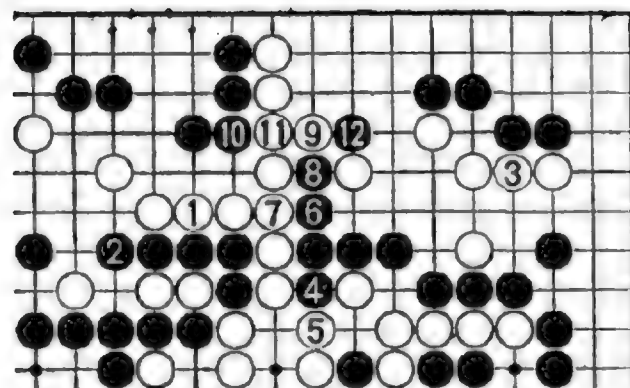
Figure 4 (101 – 135). *Cho slips up in byo-yomi.*

White cleverly parries Black's attack with the sacrifice stratagem of 6. White not only links up his groups but even gets sente. Black has gained almost nothing.

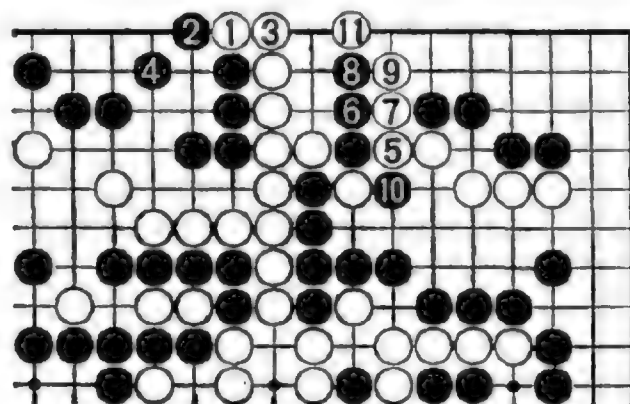
White 20 is the losing move. As mentioned earlier, White should have played the probe at 'a', as that would have made 20 or 'b' sente. That would have given White time to play at 35 now, making the positions level. Even now White should play at 'a', but the variations are very complicated and Cho, already in byo-yomi, did not have the time to read them out. In that case, instead of 20 White should give atari at 1 in Dia. 9. He could then connect at 3, which would make the game close. White has to worry about Black's attack with 4 to 12, but –

Dia. 10. White can play 1 and 3 in sente, so he can then link up with 5 to 11. The game would be decided in the endgame.

Thanks to the pressure of byo-yomi on Cho,



Dia. 9



Dia. 10

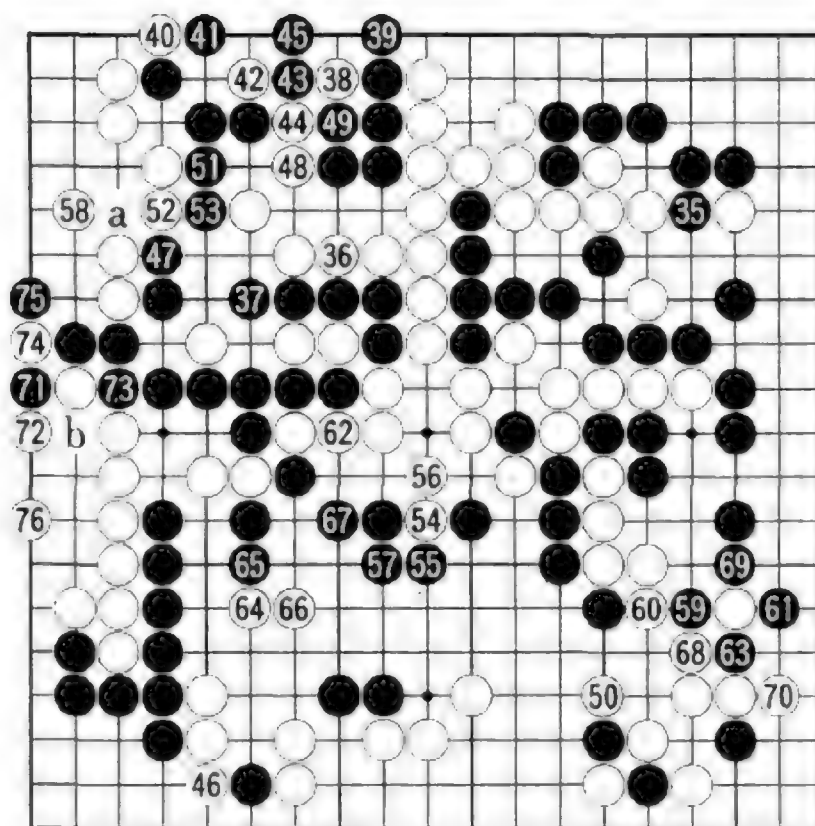


Figure 5 (135 – 177)

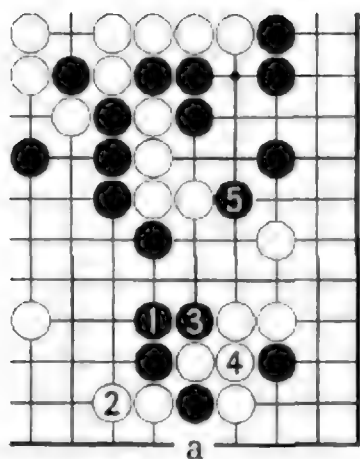
77: ko

Otake was able to take the key point of 35. This secured the lead.

Figure 5 (136 – 177). *Saving face*

White 38. Cho was probably just giving vent to his frustration over his slip-up: he knew that he could not kill the group (Otake had the tesuji of 43 to foil him).

Cho was, of course, already in byo-yomi, and Otake, despite having over three hours left, speeded up his pace to match him (this is a common phenomenon – in some cases, though not here with Otake, the player with time left plays fast to increase the pressure on the player in byo-yomi).

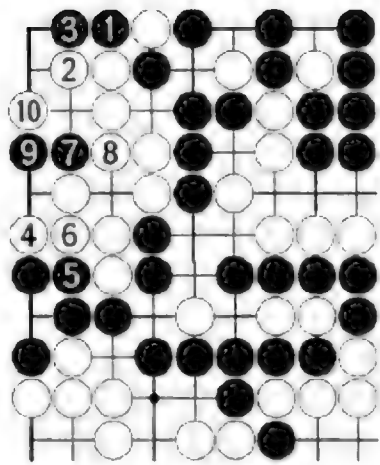


Dia. 11

In this game the fast play led to a number of small slips, though none affected the outcome. For example, Black 47 should be at 1 in Dia. 11; if White answers greedily at 2, Black picks up four stones with 3 and 5, which means that White 2 has to be at 'a'. White 50 is therefore a big move.

Black 51 and 53 also make a negative contribution: they lose Black 'a', which would capture two stones.

Cho decided to call a halt after Black took the ko with 77. White has no choice but to connect at 'b'. Black would then play the sente sequence from 1 to 5 in Dia. 12. Later on in the yose (after 5, Black would block to the left of 46 in the figure), Black would be able to continue with



Dia. 12

the placement with 7 and 9, reducing White to five points of territory in this corner. Resigning is preferable to putting up with this.

White resigns after Black 177

Time used. White: 8 hours 59 minutes

Black: 5 hours 36 minutes

(Translated from the Asahi Shimbun by John Power.)

In this game Otake made up for his faltering play in the first two games. It's hard to play a perfect game under the tense conditions of a top title match and he did slip up at one stage, but Cho was in too much time trouble to take proper advantage of this. Incidentally, it is becoming more and more noticeable in recent games that the unrelenting pressure of playing the very strongest opponents in a constant succession of top title matches (for four years in a row now) has begun to take a toll on Cho's stamina. In more and more games recently the iron grip he used to take in the endgame has been loosened and he has lost a little of his aura of invincibility. Even Cho is human.

The remaining two games of the series will be presented in our next issue.



Otake picked up his first win of the series – and it must have been quite a relief. In three Meijin title matches he has only been able to win a total of three games – not good for his self-respect against a junior Kitani disciple. Just visible in the left of the picture are Hane 9-dan and Izumitani 6-dan (rear).

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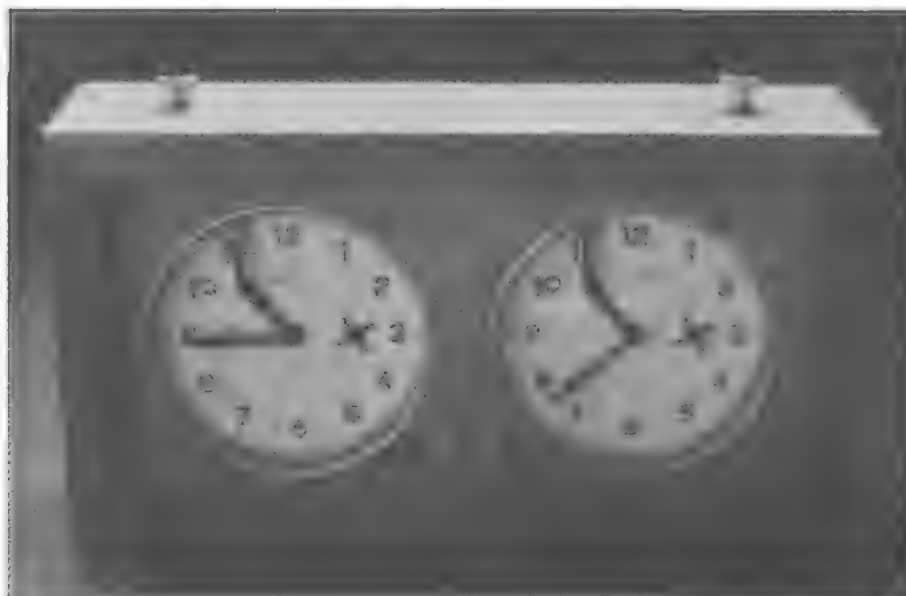
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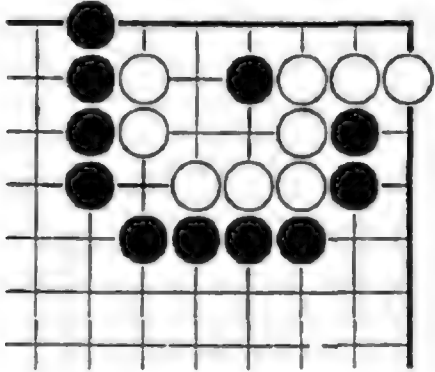
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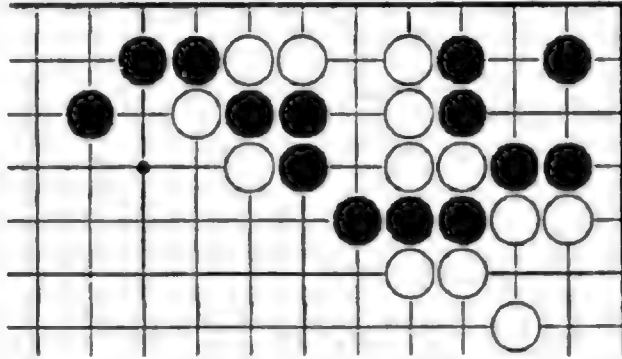
Basic Fighting Techniques

Miyazawa Goro 7-dan

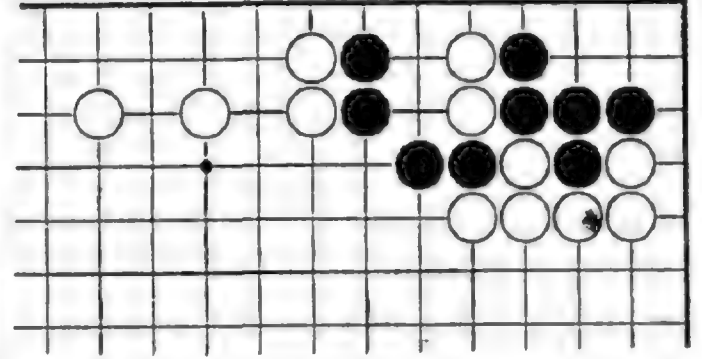
The three problems below all involve the same elementary tesuji. Anyone of mid-kyu strength should be able to solve them, while dan-level players should get them on sight. If you have any trouble, then this article may be what you need to bring your technique up to scratch.



1. Black to play (6-kyu)



2. White to play (5-kyu)

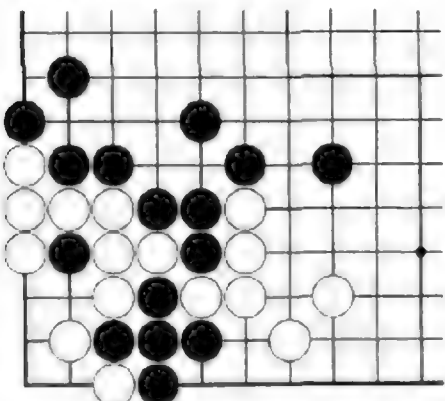


3. White to play (1-dan)

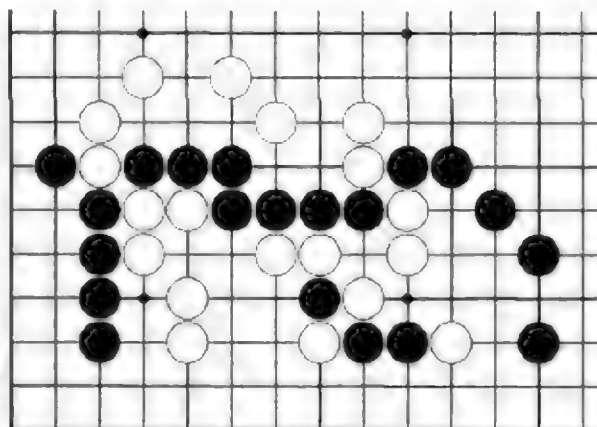
Answers are given on page 50.

Sacrifice Tesuji Problems

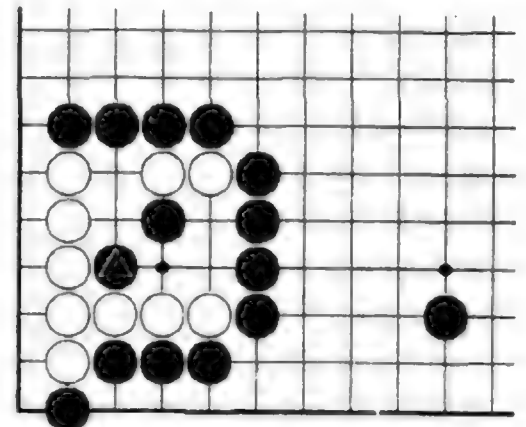
Sacrifice tactics play an extremely important part in go, but they are probably the easiest kind of tesuji to overlook. You have to overcome the natural reluctance to give up your own stones. The pleasure to be gained by forcing the opponent to swallow your sacrifice whether he likes it or not is worth it. Below are some problems in which seemingly hopeless positions are retrieved by means of the right sacrifice.



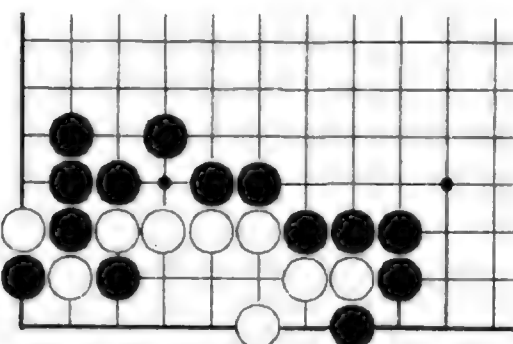
1. Black seems to be behind in the corner fight because of 'me-ari me-nashi' (one eye to no eye), but he has a clever sacrifice.



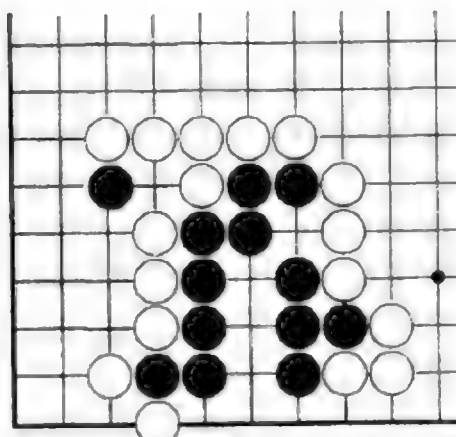
2. Is there any way for Black to rescue his seven trapped stones?



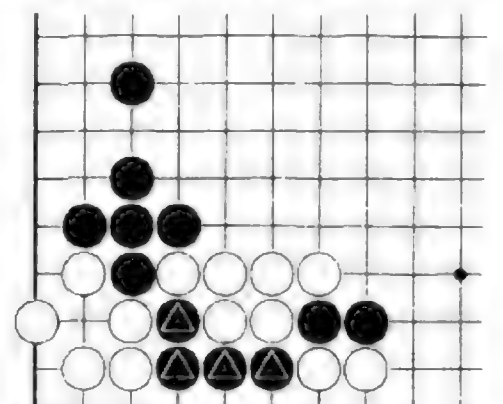
3. White only has one eye in the corner, so somehow he has to catch the marked black stone for his second.



4. Can you find the tesuji for White to live?



5. The only way for Black to live is to exploit the defects in White's shape in the corner. If you can solve this problem, you are a no kyu player.



6. Can Black save the four marked stones?

Answers are given on page 52

Good and Bad Shape

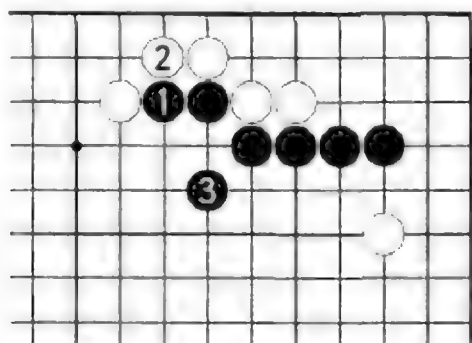
Magari Reiki 9-dan

The principles of good and bad shape often seem like a mystery, only to be understood after years of intensive study and a lot of practical experience. They are not really so difficult. The criteria for good shape are simple: Does it work? Is it efficient? Does it hurt the opponent? If a move does not achieve its offensive or defensive aims, in the best and simplest way possible, then it is not good shape. With the above points in mind, this new series aims at analysing the basic fighting shapes of go.

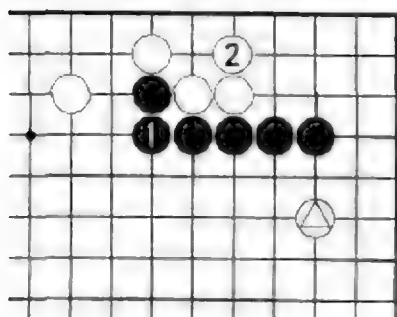
4. Running into the Keima

Running head-on into a keima (knight's move) is typical bad shape. For example, when Black plays 1 in Pattern A here, he's banging the head of his own two stones against a hane. This is obviously bad shape: he strengthens the opponent and weakens his own position. Waking up to his mistake, he takes gote to defend his cutting point with 3, but even then he is still left with bad aji.

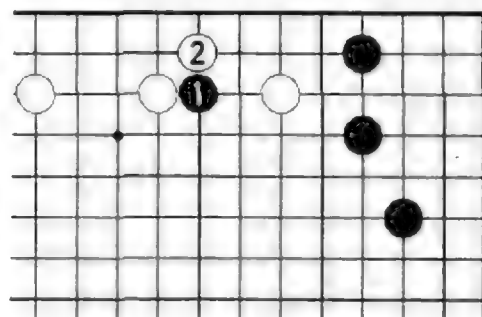
Why do some players keep of playing this sort of bad shape even when they realize how bad it is. Is it a lack of feeling for go? Or should the inability to cure this bad habit be put down to a lack of experience?



Pattern A



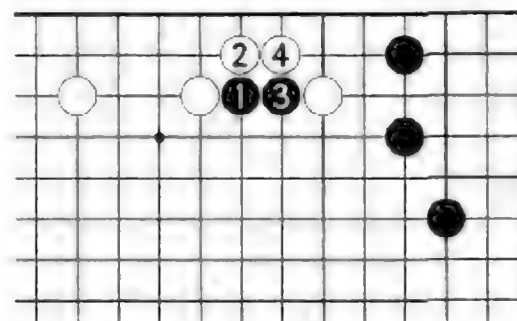
Dia. 1: correct



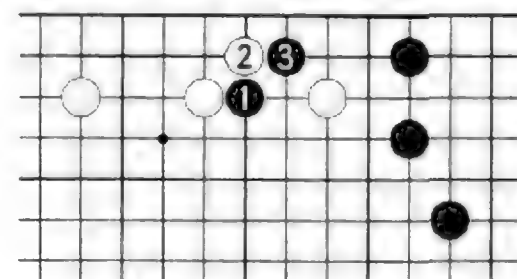
Dia. 2

Dia. 1 (good shape). The solid connection at 1 is the correct move. The joseki answer for White is 2. Next Black can attack the marked white stone by making a pincer.

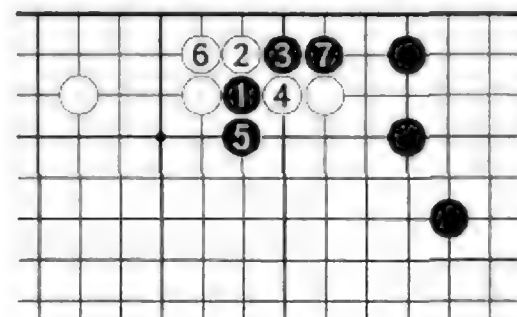
Dia. 2 (application). How should Black continue after White 2?



Dia. 3: bad shape



Dia. 4: the tesuji



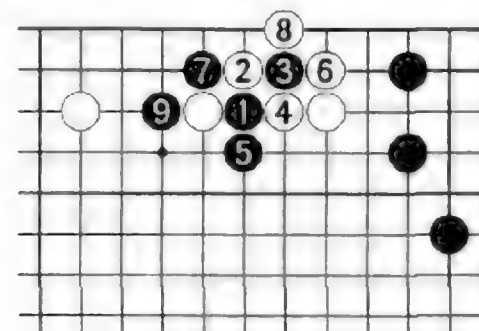
Dia. 5

Dia. 3 (bad shape). Playing 3 shows that Black has learnt nothing. Black gets a pitiful position, with white hanes at both ends of his two stones. Black may think that he has forced White into a low position, but he is fooling himself. Playing nothing at all would be better than these moves.

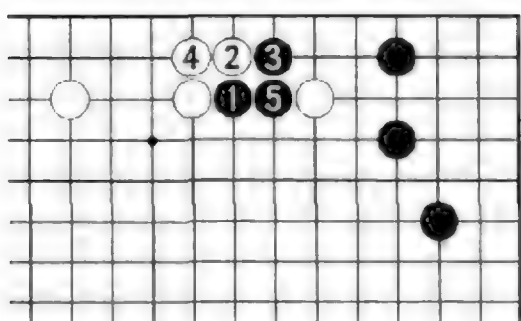
Dia. 4 (good shape). If White 2, Black 3 is the follow-up tesuji, considering the support Black can call on to the right.

Dia. 5 (splitting White). If White plays 4, he has trouble finding an answer to Black 5. If White 6 here, Black cuts off two stones with 7. In this position it would probably be out of the question for White to attempt to rescue them.

Dia. 6 (ladder). If White captures with 6, Black cuts at 7 and plays the shicho at 9. Obviously Black will have to check along the path of the shicho before starting any trouble, but White ends up in even worse shape than in Dia. 5.



Dia. 6: disaster

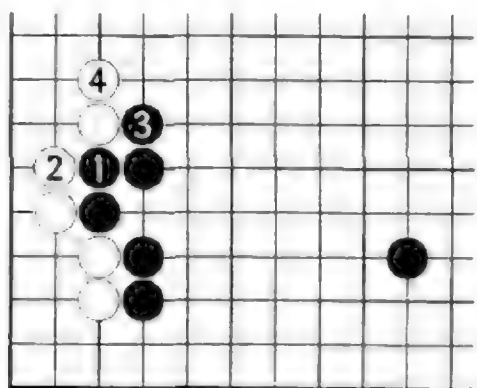


Dia. 7: good for Black

Dia. 7 (Black is happy). At any rate, when Black plays 1 and 3, White is unable to resist. White has no choice but to give way with 4, but when Black connects at 5, cutting off the white stone, he is more than satisfied.

Even a player who faithfully follows the proverb about not letting the opponent make a hane at the head of two of his stones can have a blind-spot when it comes to banging his head into a keima.

It's easy to take evasive action when you can see a hane at the head of two of your stones looming up ahead; what's difficult to avoid is running into the 'hane' when it is already in place, i.e. when it is the keima in Pattern A.



Pattern B: An unnecessary move

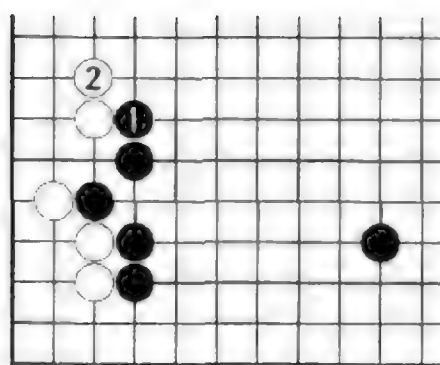
Black fills in a liberty with 1, then pushes up with 2. Perhaps he thinks that he's gaining a point or perhaps he wants to stop White from giving atari at 1. Whatever his reason, he's just making bad shape. It may look obvious, but you would be surprised how many players you'll see playing just like this.

The problem is that Black 1 is completely superfluous: that's why it's bad.

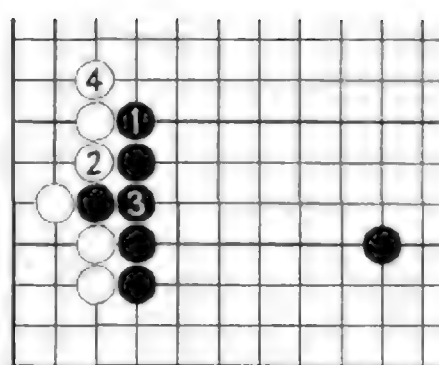
Dia. 1 (good shape). Simply pushing up at 1 makes good shape. This is the honte (proper move).

Dia. 2 (good aji). Black is grateful if White is kind enough to atari at 2, for this gives him excellent shape.

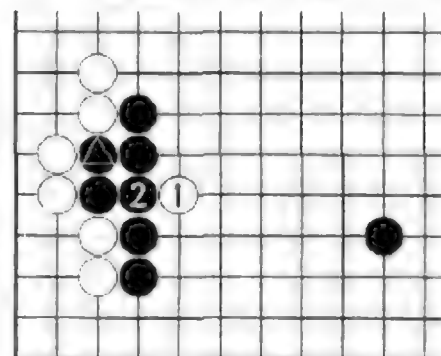
Dia. 3 (the reason). It's easy to demonstrate that the marked black stone makes bad shape: just imagine White's peep at 1. Black 2 is sub-



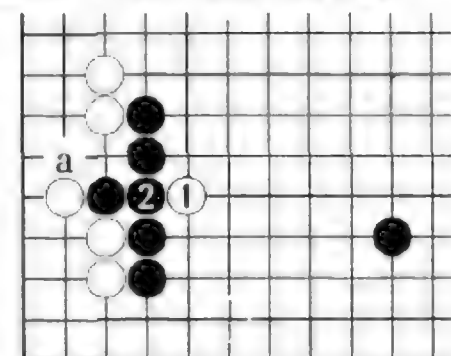
Dia. 1: honte



Dia. 2: White is generous



Dia. 3: over-concentrated



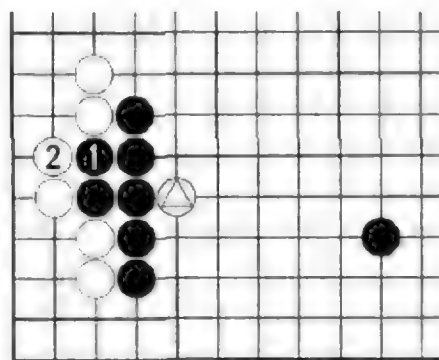
Dia. 4: the difference

missive but unavoidable.

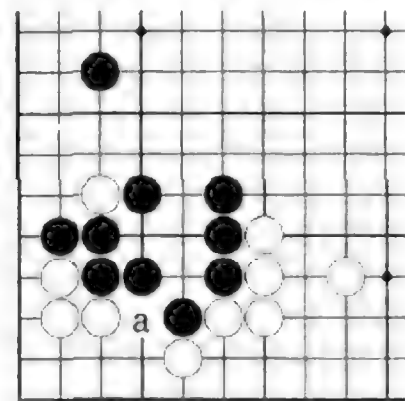
Dia. 4 (second reason). What about when Black omits the unnecessary move and just pushes up? If White were now foolish enough to peep at 1, he would only create the threat of Black 'a'. That means that the peep would force him to take gote to defend the side. In contrast —

Dia. 5. When White peeps here (the marked stone), Black would hardly play 1 next, yet in effect that is what he has done in Dia. 3. White plays the marked stone for free, and it may help him make an invasion of Black's territory here.

Bad shape is not stigmatized as such for purely aesthetic reasons in go: the criterion is always the efficiency of the shape. Bad shape is bad because it does not effectively achieve its purpose or because it creates bad aji in one's own position. Either way, it gives the opponent an unearned advantage.

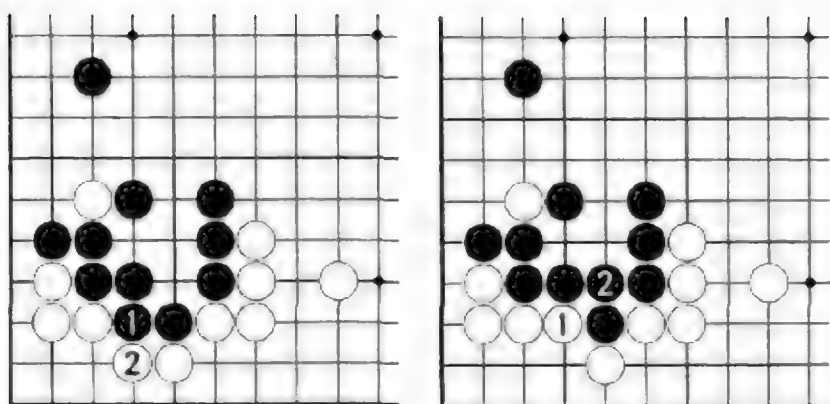


Dia. 5: absurd



Black to play

Before turning the page, see if you can apply what you have learned so far to this problem. The question, of course, is whether or not Black should play at 'a'.



Dia. 1

Dia. 2

Dia. 1 (good shape). In this case Black can play 1. Maybe it would be an exaggeration to call this

good shape, but there is certainly no bad aji created, so all one need consider is the endgame value of the move. The exchange for 2 is worth two points to Black.

Dia. 2 (a loss). That means that Black loses two points if he lets White give atari at 1.

Of course, Black has to remember that if he plays 1 in Dia. 1 too early, White may simply ignore it. The important point is to know when and why a move is good or bad shape.

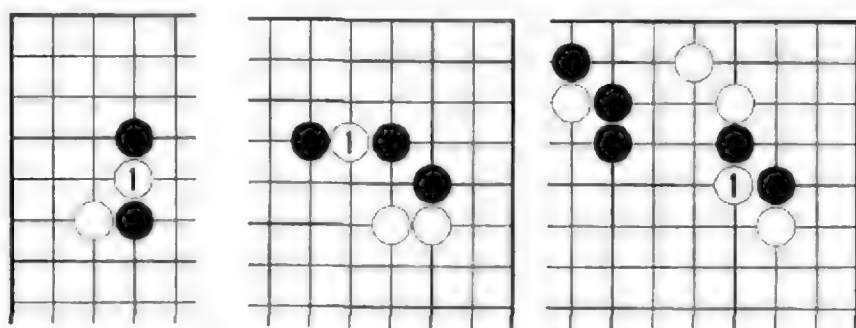
(‘Kido’, April 1970. Translated by John Power.)

Basic Fighting Techniques

Continued from page 47

Pattern 17: The Atekomi

Having introduced the warikomi (GW21) and the hanekomi (GW32), we now propose to confuse the reader by introducing the third member of the trio, the atekomi. For the sake of comparison, the three are presented below.



hanekomi

warikomi

atekomi

To distinguish them, remember that the hanekomi is a hane from a friendly stone between two enemy ones; the warikomi (wedge) is similar (a hanekomi can be called a warikomi) but is usually one space away from its allies; the atekomi presses at the corner of two adjacent but unconnected enemy stones. These classifications are not important, though they help when discussing go with a Japanese; the important thing is to remember the principle common to these three tesujis, which is to attack directly the opponent’s shortage of liberties.

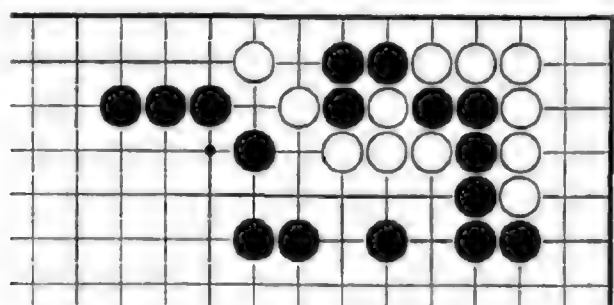
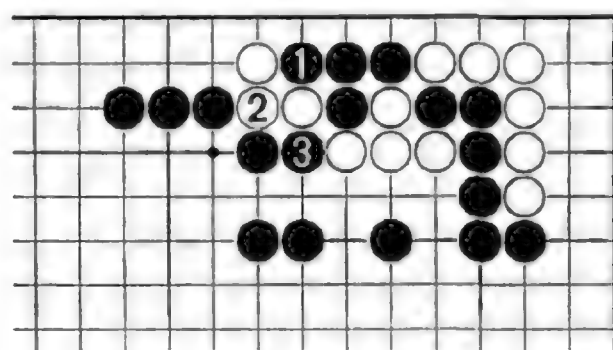


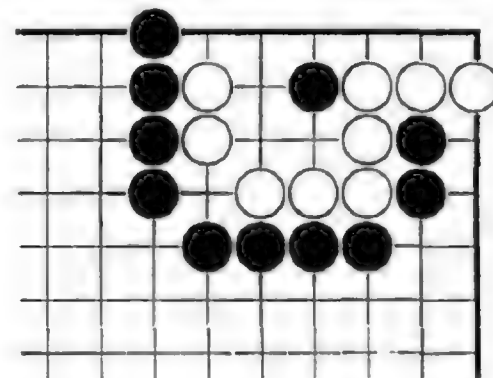
Illustration: Black to play

The semeai looks bad for Black: there is only one move that will save him.



The atekomi

Black 1 is the tesuji. White 2 is forced, but 3 puts Black ahead in the semeai. If instead Black cut at 3 with 1, White would answer at 1 and he would be ahead.

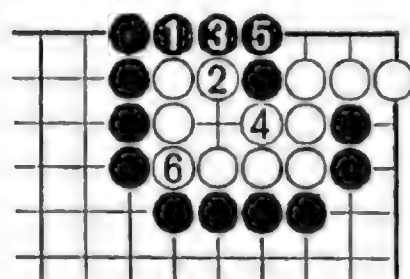


Problem 1: Black to play

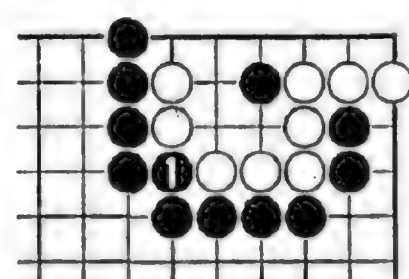
The solitary black prisoner seems to be helpless, but Black can use it to pull down White’s house around his head.

Dia. 1. If Black 1, White simply gives way with 2 and 4, then secures his second eye with 6.

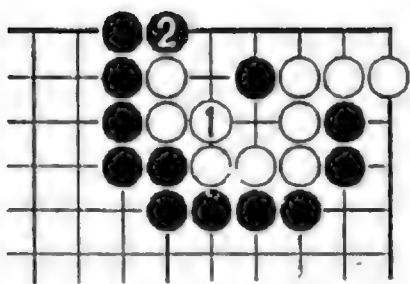
Dia. 2. Hasten slowly: the atekomi of 1 is the key point. This is the only move to exploit



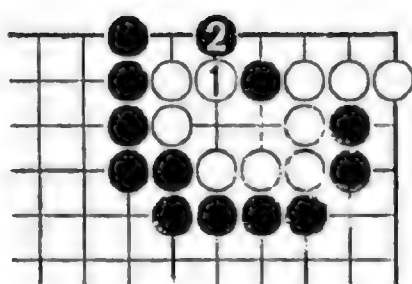
Dia. 1: helping White



Dia. 2: tesuji



Dia. 3: dead



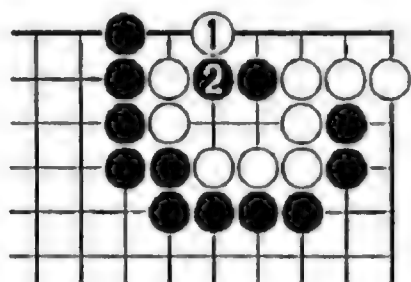
Dia. 4: dead

White's shortage of liberties.

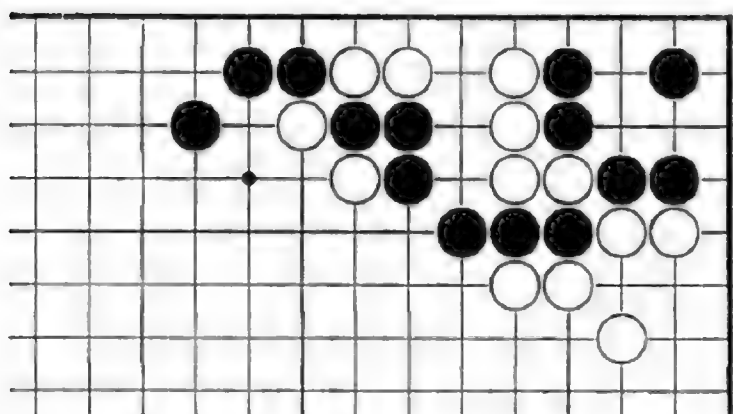
Dia. 3. White 1 is unavailing: Black rescues his stone with 2 and kills White in the process.

Dia. 4. If White 1, Black again links up his stone with 2.

Dia. 5. White 1 is the trickiest counter, but it fares no better than the simpler moves. In each case, White is helpless once Black has attacked his shortage of liberties with the atekomi.

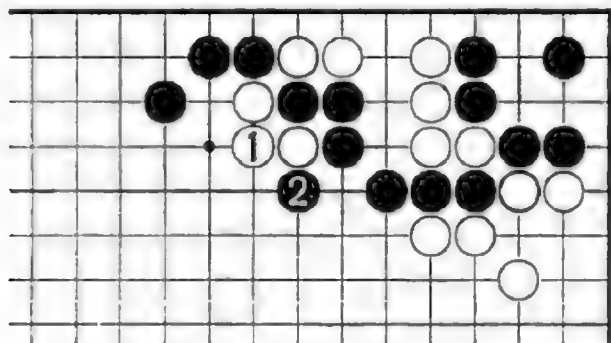


Dia. 5: dead



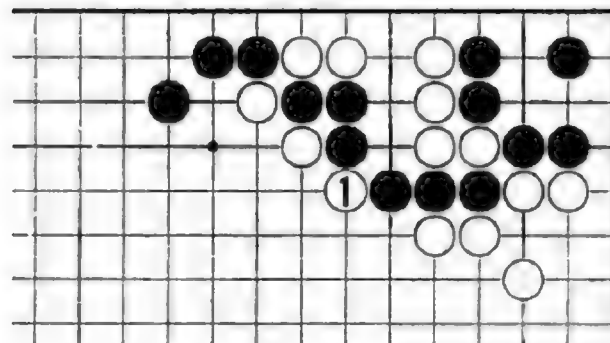
Problem 2: White to play

The only way White can save his stones on the top edge is to capture some of the surrounding black stones, but at first sight White's outside position seems much too fragile to accomplish this. Appearances are deceptive.



Dia. 1: meaningless

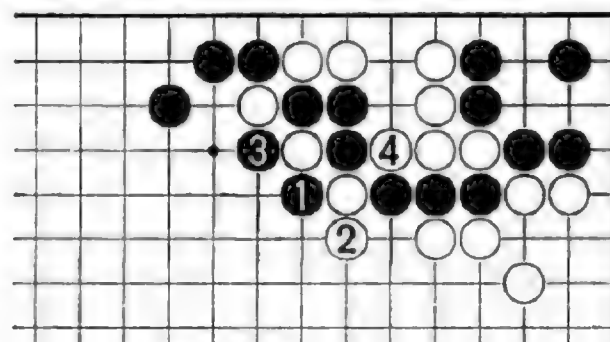
Dia. 1. White might as well switch elsewhere as connect at 1 here. He cannot hope to capture Black after the hane at 2. White 1 at 2 is no better: Black cuts at 1, eliminating his dame-zumari worries.



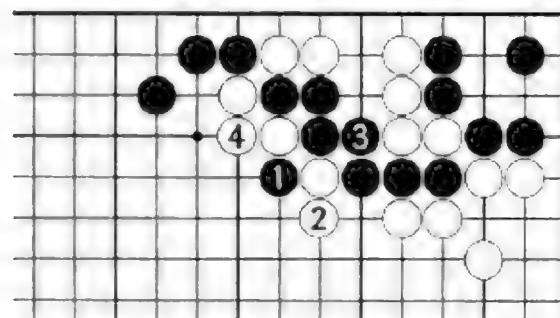
Dia. 2: atekomi

Dia. 2. It may seem improbable, but the vital point is White 1. Of course, White's encircling net has gaping holes in it, but —

Dia. 3. Black has thrown a sprat to catch a herring (or, as the parallel Japanese proverb has it, 'caught a sea bream with a shrimp'). Black seems to break through the wall with 1, but if he



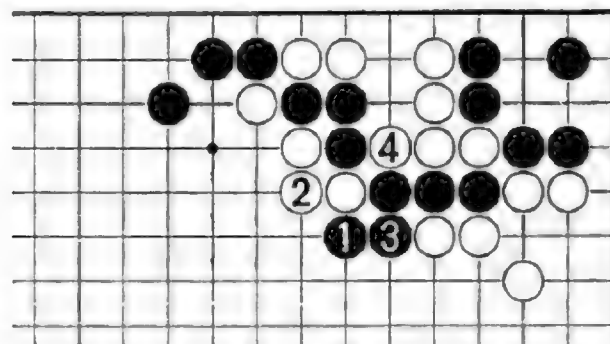
Dia. 3: success



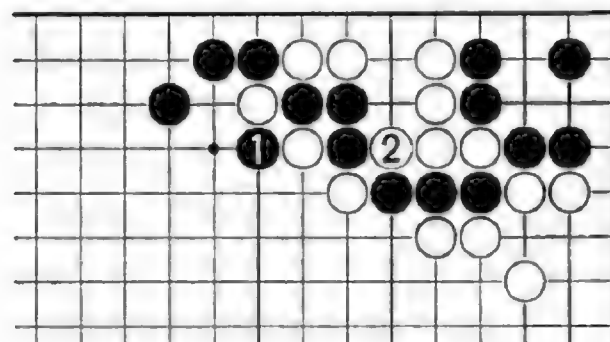
Dia. 4: worse for Black

captures at 3, White in turn captures at 4, saving his group. Instead of 3 —

Dia. 4. If Black connects at 3, White connects at 4. Ironically, Black has turned White's weak out-



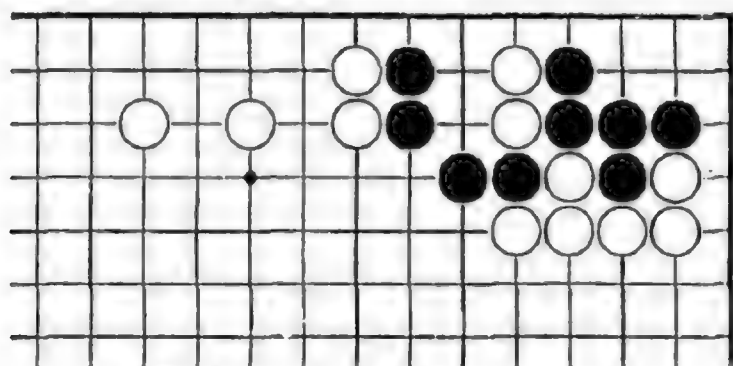
Dia. 5



Dia. 6

side wall into one of steel.

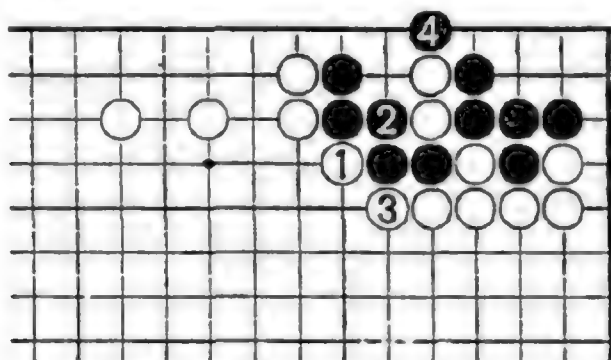
Dias. 5 and 6 demonstrate that Black has no way of extricating all his stones. The fragile-looking atekomi in Dia. 1 took brilliant advantage of Black's shortage of liberties.



Problem 3: White to play

This problem is much harder than the previous two, for it combines two tesujis.

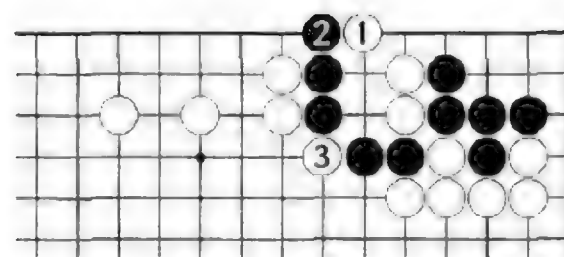
Dia. 1. Beginning with the atekomi does not work this time: White has to make some preparation first. Black is able to live by capturing two stones.



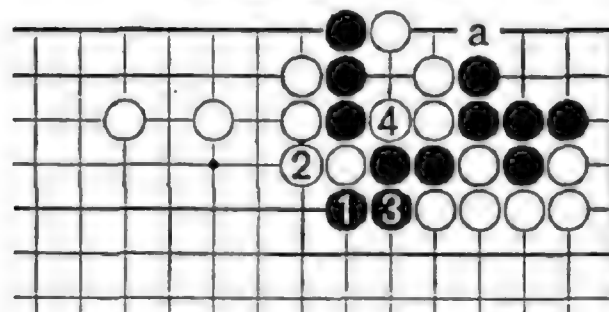
Dia. 1: wrong timing

Dia. 2. White has to play the kosumi tesuji of 1 first. If Black intercepts at 2, White then hits him with the atekomi. This combination rescues the captured white stones.

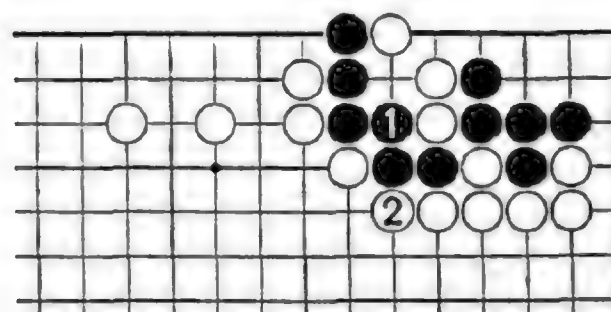
Dia. 3. If next Black 1 and 3, White cuts at 4



Dia. 2: double punch



Dia. 3: success



Dia. 4: suicidal

and Black cannot give atari. Of course, Black can descend at 'a' in sente, enabling him to live in the corner, but White is more than satisfied to have saved his stones. Next, he can launch a severe attack on the floating black stones in the centre.

Dia. 4. If Black connects at 1, White should politely thank him for his generosity and suggest playing another game.

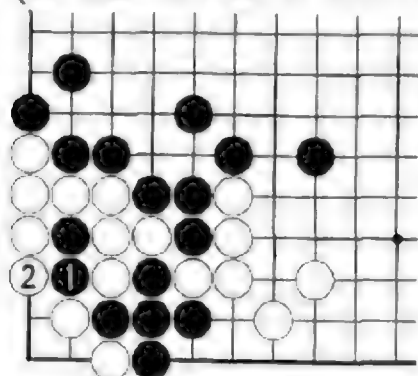
(‘Gekkan Go’, May 1979. Translated by John Power.)

Sacrifice Tesuji Problems: Answers

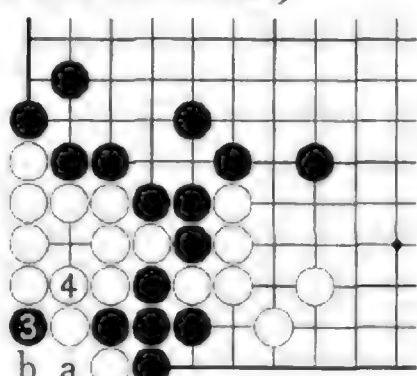
Answer to Problem 1

Dia. 1. Black 1 is the only move. White must play 2.

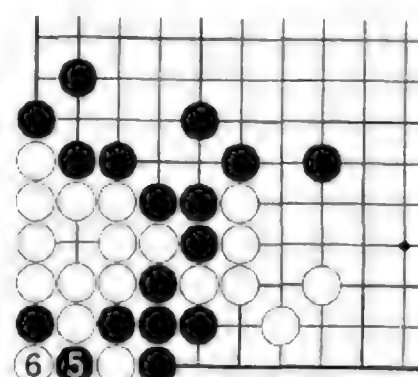
Dia. 2. Black 3 next is an exquisite sacrifice tesuji. White has to play 4. If 4 at ‘a’, Black gets a double snapback by playing at 4; if 4 at ‘b’, Black ‘a’ starts a disadvantageous ko for White (in that he has to find the first ko threat).



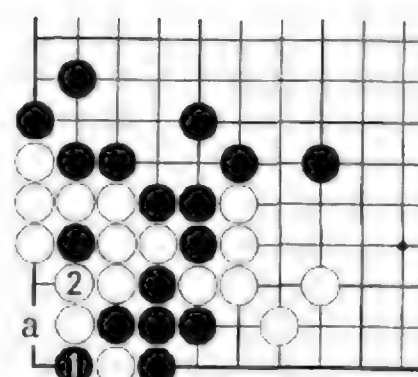
Dia. 1



Dia. 2



Dia. 3



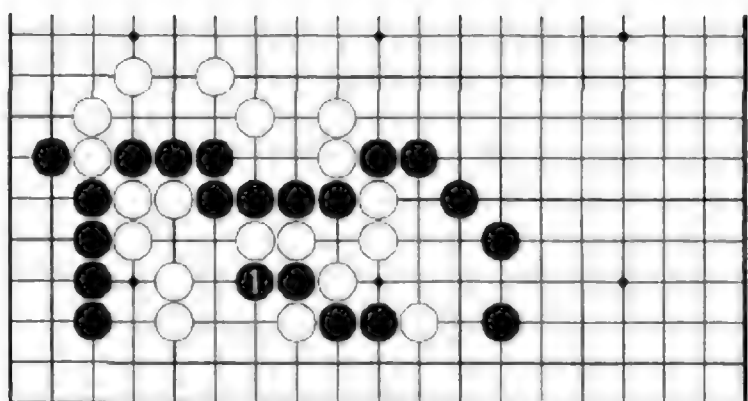
Dia. 4

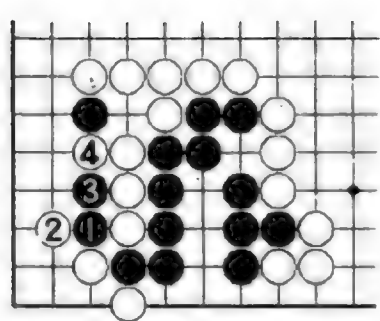
Dia. 3. The result after 6 is a ko. This is the correct answer.

Dia. 4. If Black starts with 1 or ‘a’, Black loses the fight, as White gets an eye with 2. Black can never give atari.

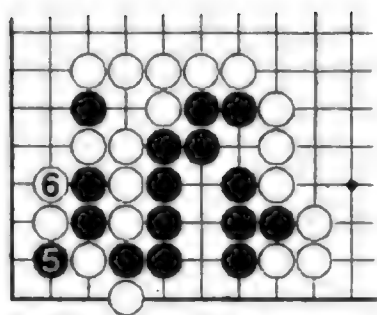
Answer to Problem 2

Dia. 1. Black 1 is the key move.

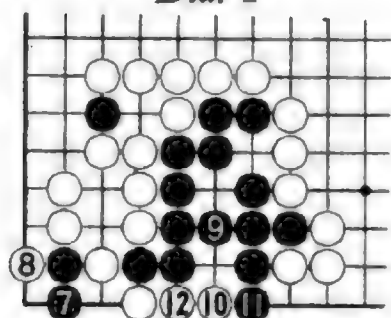




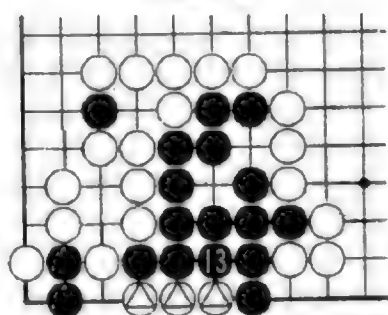
Dia. 1



Dia. 2



Dia. 3



Dia. 4

seems meaningless, but it soon proves useful.

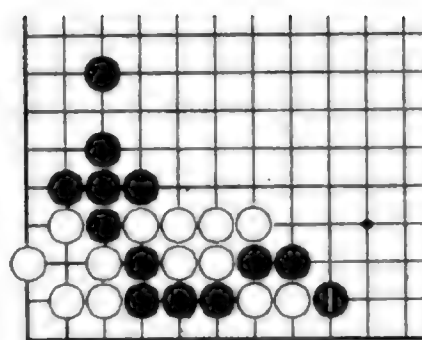
Dia. 2. Cutting at 5 next is the key move. If White 6 —

Dia. 3. Black descends at 7, inviting White 8: his preparations are now complete. Next, he plays 9, threatening to make two eyes. White must play in at 10, but after 11 and 12 —

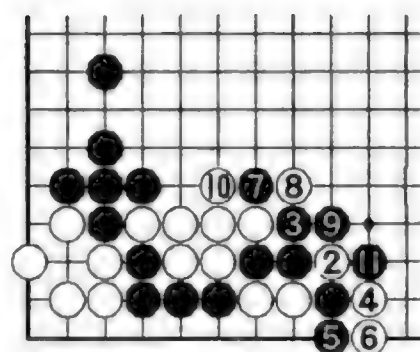
Dia. 4. Black 13 captures the three marked white stones, thanks to the presence of his two marked stones. The invaluable role played by the sacrifice stones in Dia. 1 now becomes clear. They died that their group might live.

Answer to Problem 6

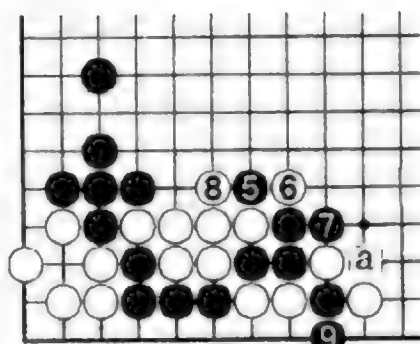
Dia. 1. The four trapped black stones only have three liberties, which does not give Black much



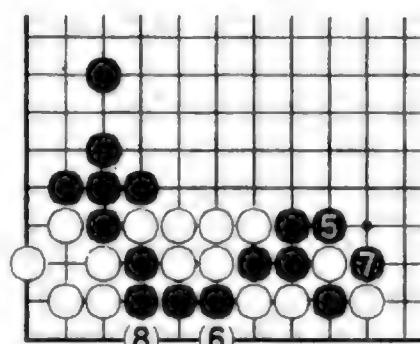
Dia. 1



Dia. 2



Dia. 3



Dia. 4

leeway. He has to capture some white stones before he dies himself. The way to start is with 1.

Dia. 2. White 2 and 4 are forced. Black's next move is tricky, but 5 here is simplest. If White 6, Black makes a ponnuki up to 11, thus bringing his four stones back to life.

Dia. 3. The variation with the hane at 5 is also correct. White 6 and 8 are forced, so Black is able to save his group with 9. Note that 9 at 'a' would give White a ko with White 9.

Dia. 4. If Black plays the atari at 5 too early, White cheerfully gives up a stone in return for capturing the key stones with 6 and 8.

(From a supplement to 'Gekkan Gogaku', April 1980)



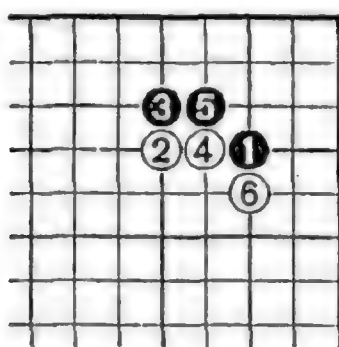
The Origin of the Avalanche Joseki

by Fujisawa Shuko
translated by John Fairbairn

Translator's introduction

Go Super Book 1 is aptly numbered — in my view it is the best go book ever written. It is called *The Avalanche Joseki* and is by Fujisawa Shuko 9-dan. The penetrating lucidity with which he plays go sweetens deliciously the bitter medicine of studying joseki.

Unfortunately, this book is now out of print, but below is a very slightly amended translation of Chapter 1, on the origin of the opening. This information is lacking, for obvious reasons, in *The Dictionary of Basic Joseki*, but you will find ample coverage of the various lines there.



Dia. 1

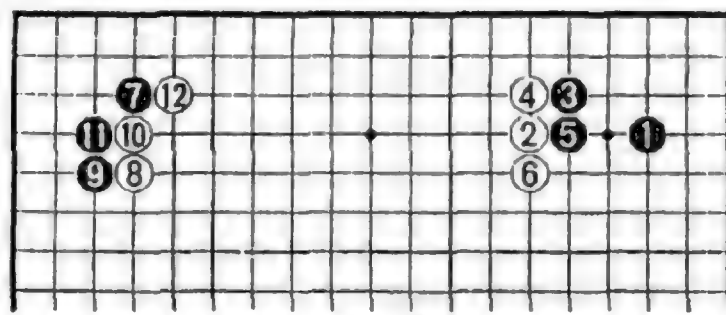
1. The origin of the joseki

Strictly speaking, the avalanche (nadare) joseki is the avalanche variation of a more general joseki in which a contact play is made below the approach stone to a move at the 3-4 point. But whatever you want to call it, it is the pattern shown in Dia. 1.

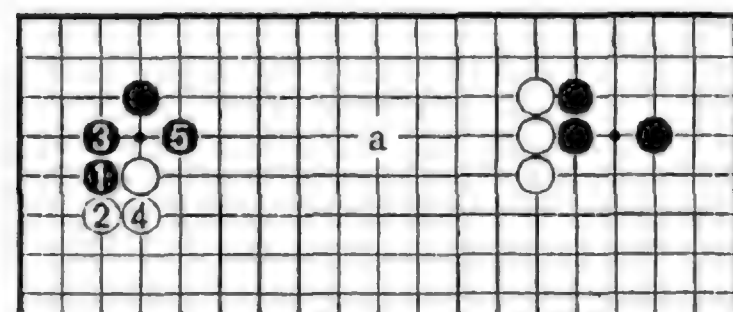
It was about the late 1920s when the avalanche joseki was first played. One of the players in the first game was Hasegawa Akira, Hon. 8-dan. He recalls that when he was in charge of the question column in *Kido*, he received a query about White 4 and 6 from a reader in the country who was enthusiastic about this variation and who had enclosed a dozen diagrams of sequences to support it.

At that time such moves were regarded as vulgar and not worthy of consideration, but when Hasegawa looked at the variations with a view to answering the reader, doubts arose as to whether they really were bad moves and he saw some interesting possibilities. It so happened that he then had an opportunity to play Kitani Minoru (then 5-dan) and the fuseki started as shown in Dia. 2.

White 8 and 10 were played only because of the arrangement of stones on the right. If the conventional joseki is played as in Dia. 3, White must extend on the left side and Black can then combine an extension with a pincer against the three white stones by playing at 'a' on the upper



Dia. 2



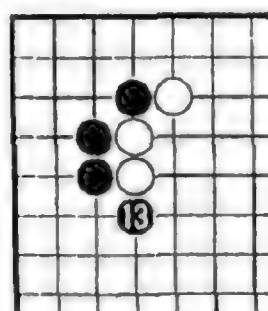
Dia. 3

side.

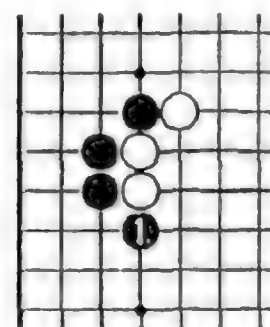
Of course, you must always choose a joseki in accordance with the surrounding position, but this is particularly important for the avalanche joseki. We shall discuss the relationship of the avalanche joseki and the fuseki later in Section 5.

The reason why the pattern in Dia. 2 had for so long been regarded as vulgar play by White was Black 13 in Dia. 4: 'hane at the head of two stones'. There was a preconception based on many years of experience that it was bad to suffer this hane. Admittedly, in 90 per cent of cases this is quite so.

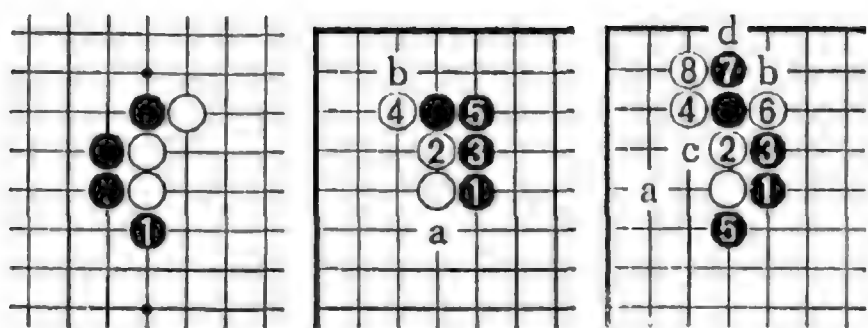
In Dia. 5, Black's hane 1 on the side of the



Dia. 4



Dia. 5



Dia. 6

Dia. 7

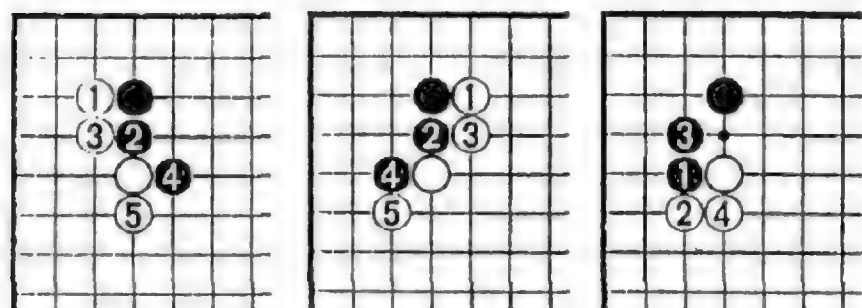
Dia. 8

board, or 1 in Dia. 6 in the centre, is a very severe move and White can do very little to offset Black's advantage.

Looking at this from another point of view, if Black played on top of the approach stone as in Dia. 7 and White continued with the avalanche pattern 2 and 4, Black would connect at 5, leaving the hanes at 'a' and 'b' as miai. Thus if White 'a', Black 'b' and vice versa. Either is good for Black.

If Black rushes to play the hane at 5 in Dia. 8, White can cut at 6 and with the sequence up to 8, followed by Black 'a', White 'b', Black 'c', White 'd', capturing two stones, we come back to a position considered to be even.

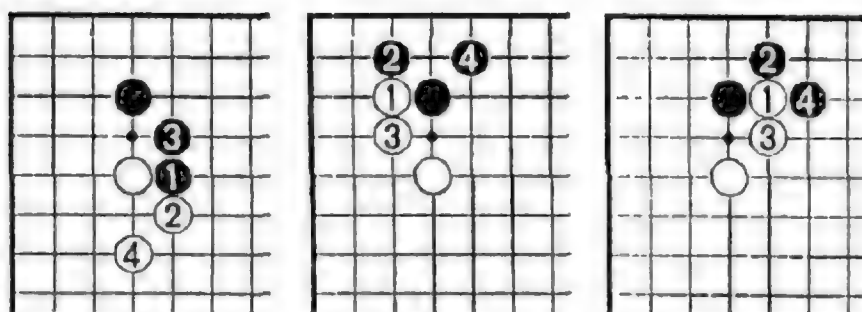
In the same situation, if White plays first, then Black 2 and 4 in Dia. 9 are vulgar moves. White simply extends to 5 and takes a large profit, which is bad for Black.



Dia. 9

Dia. 10

Dia. 11



Dia. 12

Dia. 13

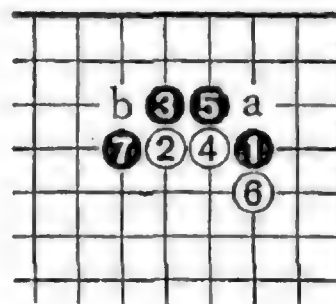
Dia. 14

If White plays on the outside, as in Dia. 10, Black 2 and 4 are again bad moves because White's block at 5 is severe.

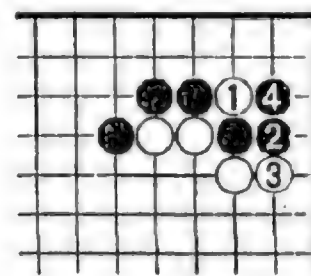
In both the above cases, it is the 'avalanche' way of playing that is open to criticism. The correct method is to play hane against the contact stone as in Dias. 11 to 14, which leads to various standard josekis.

2. Justification for the avalanche joseki

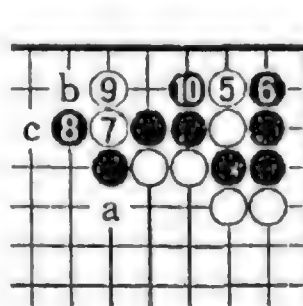
No doubt you realize that the 'avalanche' response to Black's contact play is fundamentally bad for White, as explained above. To play 4 and 6 in Dia. 1, therefore, White must take account of Black's hane at the head of two stones at 7; but in this case White can obviously aim at the cutting points 'a' and 'b'. Let us look at this in more detail with reference to how to play in the corner.



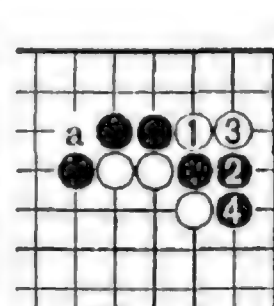
Dia. 1



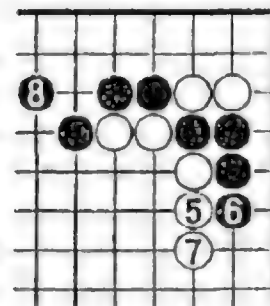
Dia. 2



Dia. 3



Dia. 4



Dia. 5

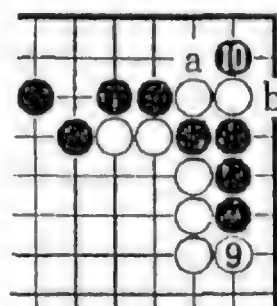
If White cuts at 1 in Dia. 2 and follows with a block at 3, Black plays at 4 and there would seem to be no way to continue.

If White extends to 5 in Dia. 3 and then cuts at 7, Black first ataris at 8 and then captures two stones with 10. Black now has the forcing move at 'a' and the extension to 'c' to look forward to in response to White 'b'.

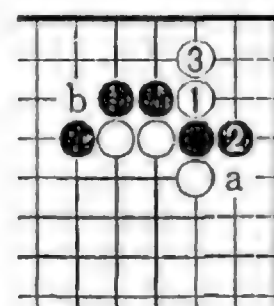
Dia. 4: if White tries blocking on the other side at 3, still aiming at the cutting point 'a', Black bends round at 4 and does not allow White time to cut because of the threats on the outside.

Dia. 5: Black crawls once more at 6, then defends at 8.

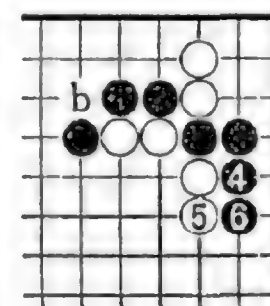
Now even if White plays 9 in Dia. 6, Black has the standard tesuji 10 in the corner and will win the capturing race by one liberty. Thus if White



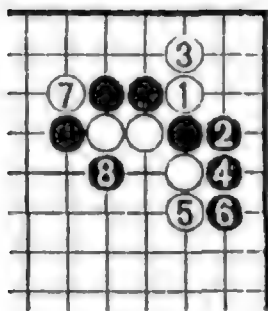
Dia. 6



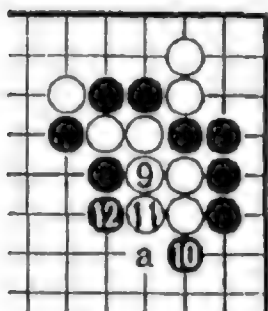
Dia. 7



Dia. 8



Dia. 9



Dia. 10

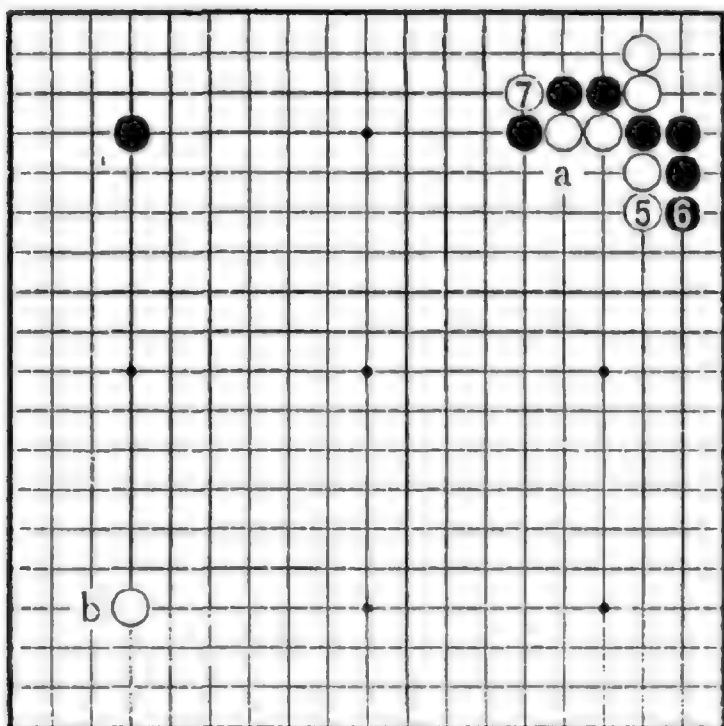
'a', Black 'b'. Clearly this is bad for White.

Dia. 7: the extension of White 3 is the first prerequisite for the avalanche joseki, and now 'a' and 'b' are miai.

If Black pushes out at 4 and 6 in Dia. 8, the first problem to consider about the cut at 'b' is the possibility of a ladder.

If White cuts at 7 in Dia. 9, Black 8 starts a ladder.

After White 9 to Black 12 in Dia. 10, if White can run away at 'a', Black cannot save the situation; so he must consider the position in the opposite corner first.

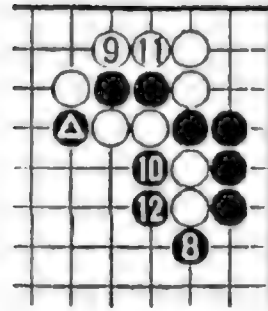


Dia. 11

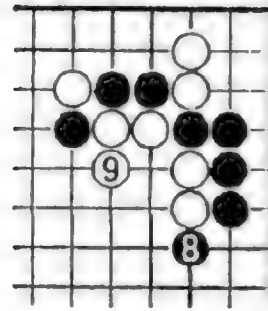
When there is a white stone on the star-point in the bottom left corner, as in Dia. 11, Black cannot play 'a', so White's cut at 7 is severe on Black. Note, however, that if the white stone had been at 'b' on the 3-4 point, the ladder at 'a' does work and White's position would be ruined.

Assuming the ladder does not work for Black, if he plays 8 up to 12 in Dia. 12, both sides capture two stones. An example of this appeared in a game in the late 1920s, but Black has clearly suffered a loss of one move. The marked black stone is a wasted move once White has captured.

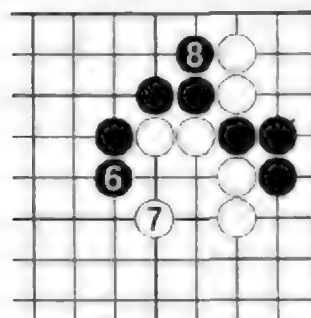
White can be nastier and bend round at 9 in Dia. 13. Black again can do nothing to avoid a



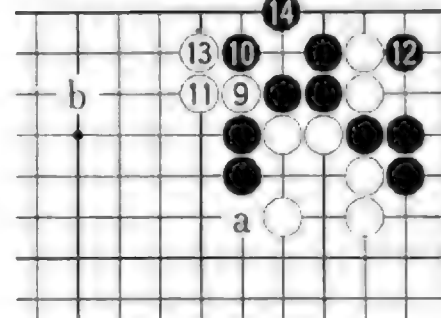
Dia. 12



Dia. 13



Dia. 14



Dia. 15

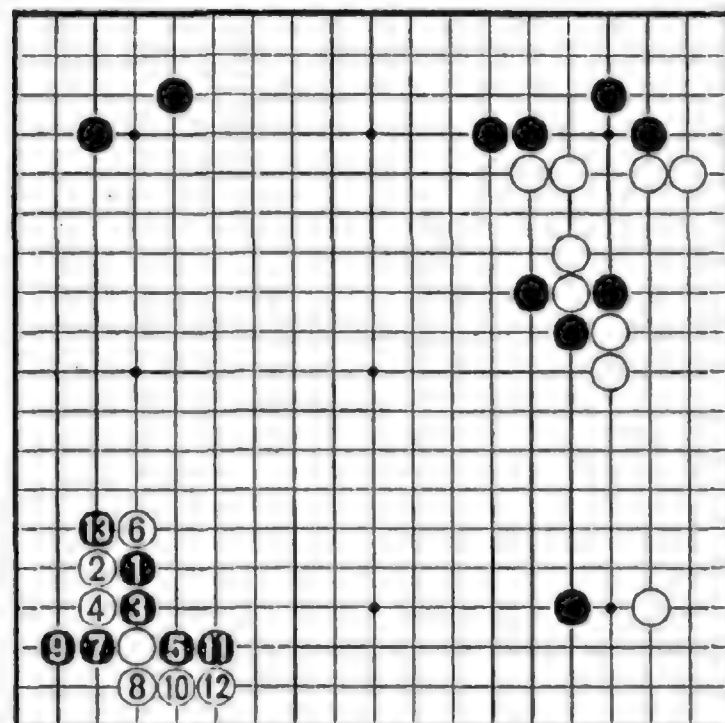
loss.

The black move that causes this loss is 6 in Dia. 9. When the ladder is unfavourable Black should not crawl there. The way to continue is shown in Dia. 14. Black forces with 6, then blocks at 8. Next —

Dia. 15: White cuts at 9 and Black captures the corner stones. After 14 White either pushes up at 'a' or extends to 'b'.

For his part, White also has to find some other move if the ladder in Dia. 10 is unfavourable to him (which normally means if he has no ladder breaker in the opposite corner).

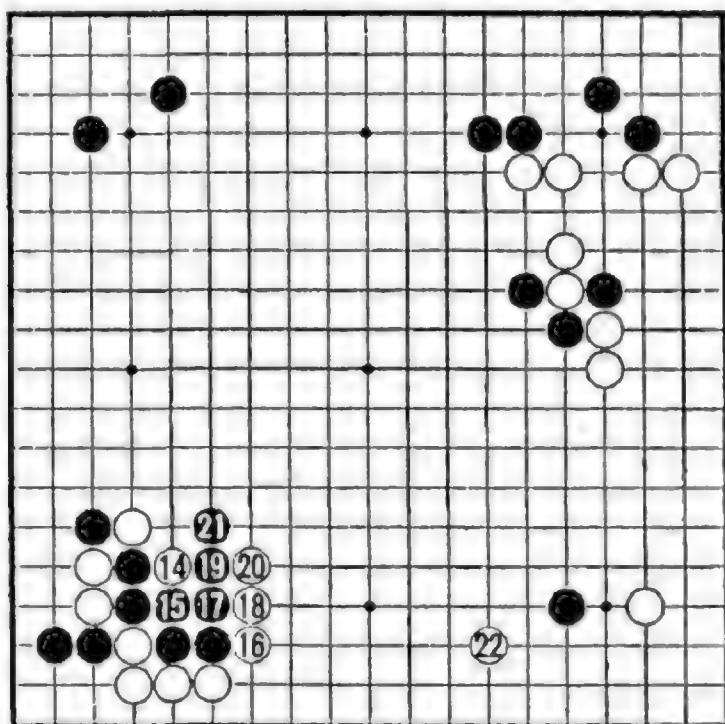
When you use the avalanche joseki you must consider the ladder at the outset, as explained above, but this is not always as simple a matter as in Dia. 11. I came across a rather strange example of this the other day at a go tournament in Yokohama. White was a shodan and Black a 1-kyu.



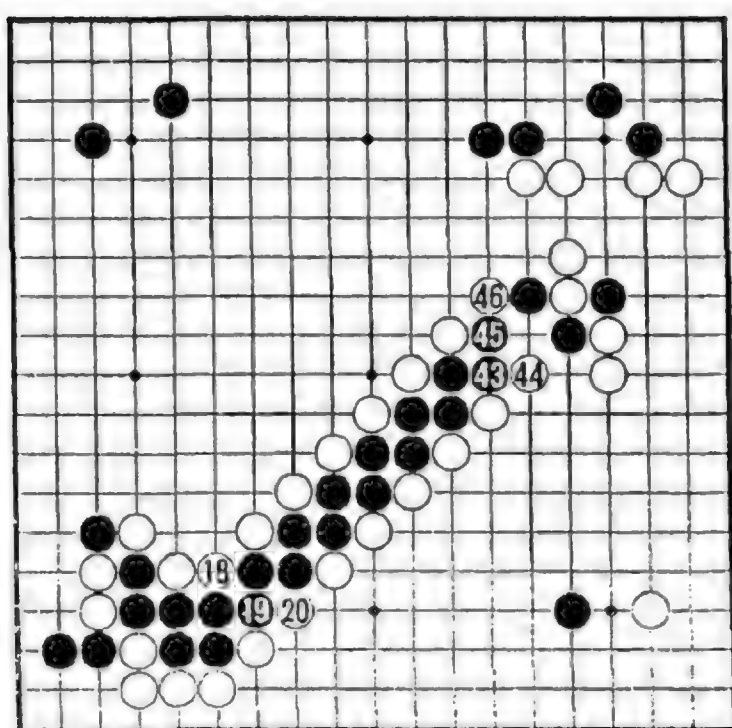
Dia. 16

Dia. 16. Black played 1, 3 and 5 to start the avalanche. This had been played in this year's Honinbo tournament (1969) between Sakata and Rin and so was very popular. After the more or less forced sequence up to 10 Black extended to 11, judging that the position on the right was favourable to him in the event of a ladder. If so, White 12 would be a dubious move, and Black promptly cut at 13. Then White began to wonder.

He played the ataris 14 and 16 in Dia. 17, but then Black confidently answered at 15 and 17, ready to run away in the ladder. Feeling, therefore, that he had made a mistake, White simply pushed up with 18 and 20. This was a big loss which cost him the game.



Dia. 17



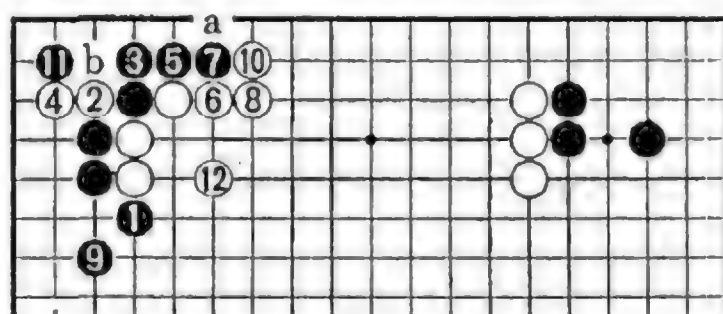
Dia. 18

In actual fact White can play the ladder out successfully, as demonstrated in Dia. 18. You should never trust your opponent's analysis as much as he does. After the game White was

mortified when his mistake was pointed out to him.

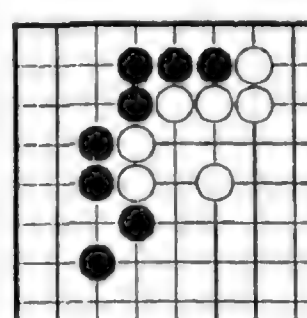
3. The pros and cons of the new joseki

Returning to the Hasegawa – Kitani game of Section 1, let us take it a bit further.

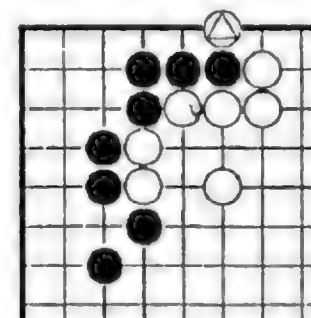


Dia. 1

Dia. 1 shows what actually happened up to White 12. Locally Black has clearly come out ahead. In fact, when I was discussing the history of the avalanche joseki at the Kitani household, the old master himself nonchalantly reconstructed this position and said, 'When Hasegawa played this against me for the first time, this is what happened – but surely Black's got a clear profit in the corner.' Go Seigen, who was also present, felt the same way. The extension by White to 8 is inevitable because of the ladder, as mentioned above. However, Black 9 and the capture at 11 cause White a loss in material. There is also a loss technically, as an efficiency analysis (*tewari*) will show.



Dia. 2



Dia. 3

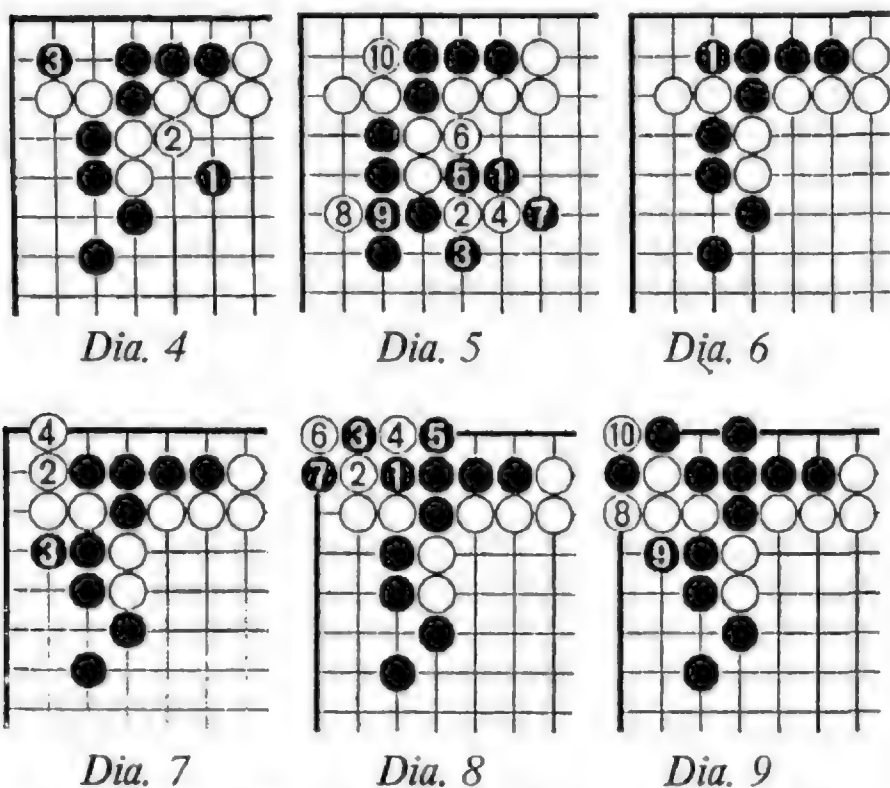
Let us assume the position in Dia. 2 is even. In Dia. 1 there are two white stones, 2 and 4, extra in the corner and one black stone, 11. For the purposes of the efficiency analysis Black and White must play the same number of moves, so we must add a white stone. Thus if we assume White 'a' and Black 'b' (actually these are endgame plays) in Dia. 1 and then remove the second black stone in the corner (at 'b') as well, we can start the analysis.

Dia. 3 is the result. White has played a small endgame move (the marked stone), yet the number of stones played is the same (eight). Black therefore has the superior position. This

is why the pattern in Dia. 1 is never seen nowadays and of course why it cannot be regarded as a joseki.

With the overall fuseki of Dia. 1, however, it is not so certain that White has suffered. The thickness White builds up to 12 is an ideal distance from the wall of three stones on the right and so White's territorial framework at the top cannot be discounted. Hasegawa thought it worthwhile to accept a local loss in the corner because of the situation over the whole board.

Kitani was also aware of White's ideal formation and asked what would have happened had Black played at 1 in Dia. 4. Hasegawa replied that after 2 in Dia. 5, even though Black captures two stones in the centre, the profit in the corner after White 10 is very big. This added interest to the new joseki.



Let us leave these nuances of opinion and study the basic tesuji in the corner, i.e. the contact play 3 in Dia. 4. If Black replaces this with 1 in Dia. 6 he cannot capture the corner unconditionally.

After White 2 and 4 in Dia. 7 it is instead Black who loses.

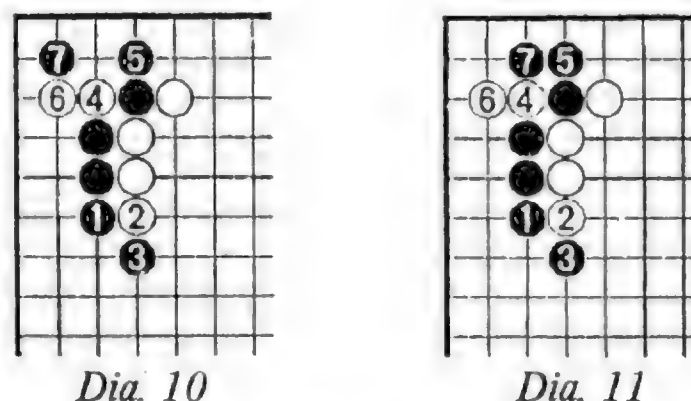
After Black 3 in Dia. 8 White plays 4, then 6, to fill in liberties.

Now after White's block 8 in Dia. 9, a ko follows. Black 1 in Dia. 6 is therefore wrong. It is particularly important to get the right tesuji in capturing races in the corner.

In the decades that have elapsed since the avalanche joseki first saw the light of day in the Hasegawa — Kitani game, professionals and amateurs have left no stone unturned in studying

it, yet one particular tesuji took them a very long time to find.

In the large avalanche (onadare) joseki, where Black extends one more point to 1 in Dia. 10, Black 7 was assumed straightaway to be the right tesuji.

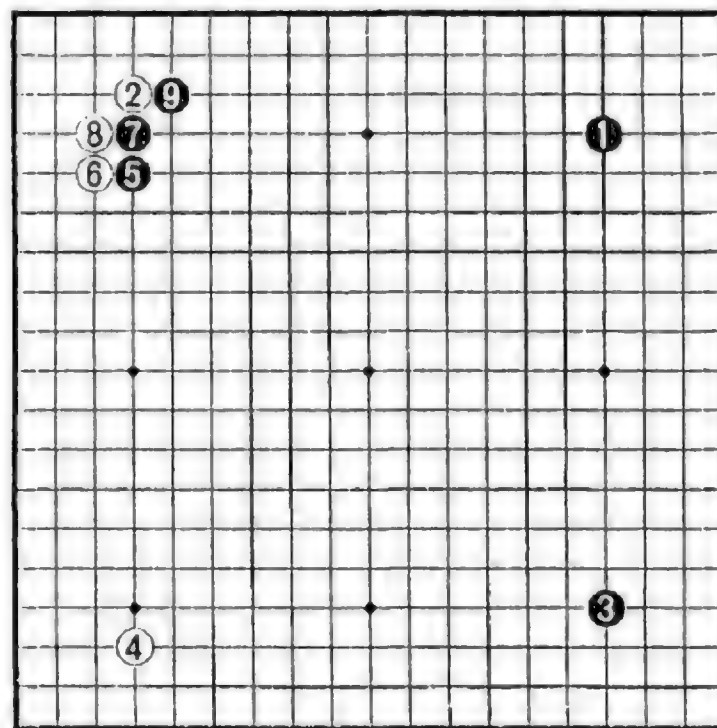


Surprisingly, nobody thought of 7 in Dia. 11. This may look wrong compared with 7 in the previous diagram, but Go Seigen amazed the go world by playing it in 1957. The future of this new variation is still full of uncertainty and it is still too early to pass judgement on it. (For a full discussion, see *Dictionary of Basic Joseki*, Vol. 2, Chapter V.)

4. The discoverer, Iwasaki Kenzo

Because the avalanche joseki was first played by Hasegawa, he has been given the credit for discovering it. In fact, however, it had been studied by professionals before him.

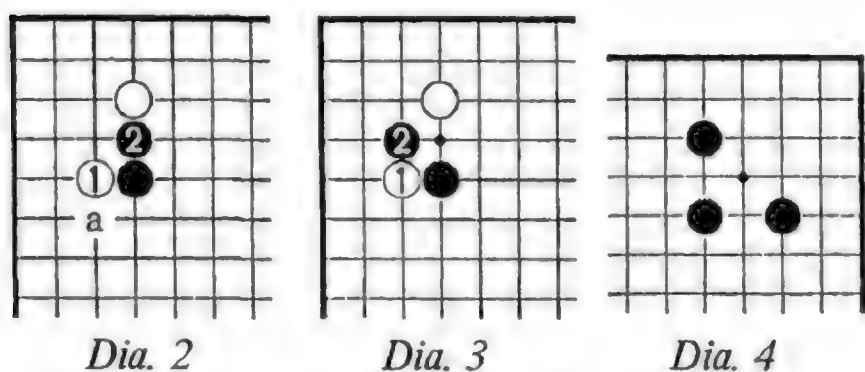
In the autumn session of the 1940 Oteai (rating tournament) a game was played between Hashimoto Uтарo 7-dan and Maeda Nobuaki 6-dan, the latter winning with black by three points. In the January 1941 issue of Kido the game was commented on by Kubomatsu Katsukiyo, Iwamoto Kaoru and Go Seigen (all 7-dan at the time). Here



Dia. 1
Hashimoto Uтарo 7-dan (white) v. Maeda 6-dan

are some extracts from their discussion.

Kubomatsu: 'Maeda plays the new star-point fuseki and he has often played the triple-star fuseki (sanren-sei). Significantly, he has said that the triple-star fuseki just does not give you enough territory and if he is right it would not seem to be a good fuseki. When it is used it is because of the outside thickness it gives. . . . In this game too Maeda has played 1 and 3 on the star-points (Dia. 1). Then when White played the contact at 6 Black pushed in at 7, which Go Seigen thought was a sequence first played by Kitani. However, this sequence has been studied by the head of the Hoensha school, Iwasaki Kenzo 8-dan. At that time it was not known as the avalanche joseki and it had never been played in a proper game. He was trying to see if there were any alternatives to the standard reply of 'a' for Black in Dia. 2, namely 2 in Dias. 2 and 3. As for the inspiration for Iwasaki's study of this sequence, he is said to have got it from Kuroiwa Shuroku's *Renju Shinri* (JF: Kuroiwa, 1862 – 1920, pen-name Ruiko, was the founder of the newspaper *Yorozu-choho* and under the name Takayama Goraku was the first renju Meijin – he popularized renju in his paper). We can't say for certain, but at least it's possible.



'With regard to the significance of the word "avalanche", perhaps it refers to a formation supposedly looking like an avalanche, but if we had to think of a name now, we would probably call it the "streamline joseki". . . .'

Go Seigen: 'That is the first time that I have heard that Black 7 was discovered by Iwasaki.'

Kubomatsu (1897 – 1941) was head of the Kansai go faction, and Kitani and Hashimoto were pupils of his. As a man of wide erudition and very forceful personality he is not likely to be mistaken. We can thus take it that the joseki of the 1930s was first investigated in the latter half of the last century.

Iwasaki Kenzo 8-dan (1842 – 1913) was a disciple of the illustrious Yasui Sanchi and as

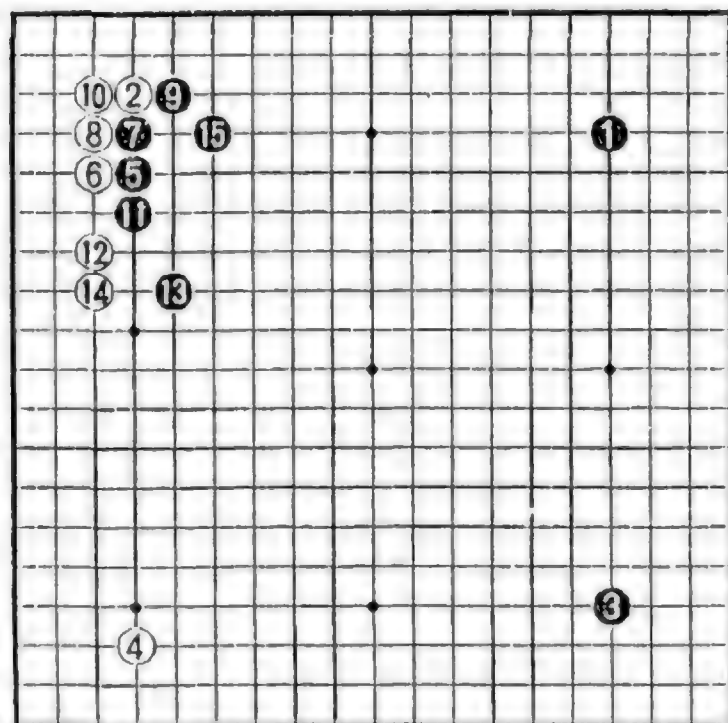
head of the Hoensha school he fought many a fine game with his counterpart in the Honinbo family, Meijin Shuei (see GW32).

As for the term mentioned at the end, the 'streamline joseki', nobody can remember its being used, but at that time (around 1940) streamline was a popular word thanks to foreign cars, especially Fords and Cadillacs. There are, however, words from the idiom of those days that do remain in go circles. The 'tochka' ('tochika' in Japanese) in Dia. 4 is one. This is a Russian word meaning 'point'. Apparently the Red Army was building strong fortresses in this formation on the Soviet-Manchurian border. (JF: actually 'tochka' also means 'pillbox' or 'gun emplacement' in Russian.) The nickname was given by the go writer Mihori Sho, who wrote under the pen name of Fukumenshi (literally 'Incognito'). The nickname certainly suits the joseki.

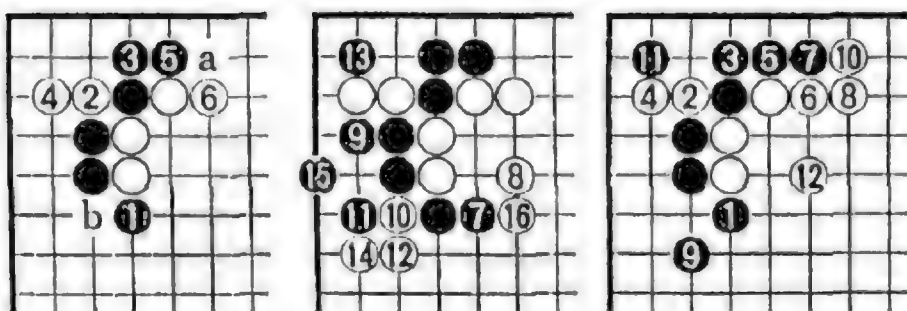
5. The avalanche joseki and the double-star fuseki

When the avalanche joseki was first played, it was studied only as a new joseki or as part of New Fuseki, but after 1935 it suddenly became fashionable and was played a lot. This vogue was based on the combination of the joseki and the double-star fuseki (niren-sei). Since the game already mentioned between Hasegawa and Kitani was an example of this pattern, we shall take this a little further.

The pattern up to 15 in Dia. 1 differs considerably from the one in the Hasegawa – Kitani game. The reason lies in the relationship with Black's two star stones, the most concrete aspect being the ladder problem.



Dia. 1



Dia. 2

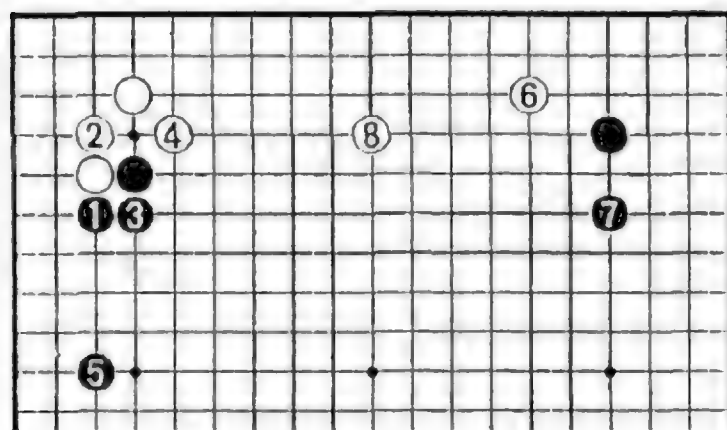
Dia. 3

Dia. 4

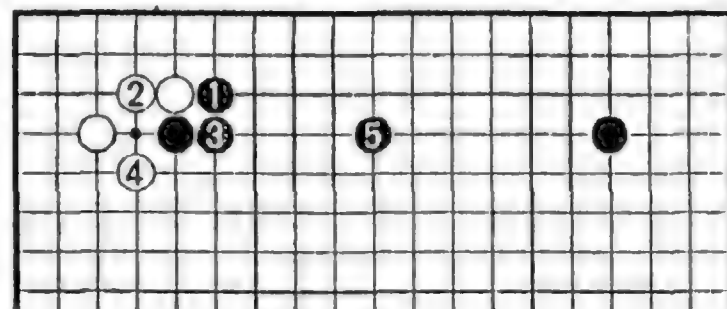
If the ladder favours White, he can play at 6 in Dia. 2 and then Black cannot crawl at 'a', otherwise White will cut immediately at 'b'. We have already seen that this is bad for Black.

Black therefore forces at 7 in Dia. 3, then captures the two white stones in the corner with 9, but the result is clearly much better than what White achieved in the Hasegawa game. As Black 7 here is a forcing move, Black has time to defend at 9 and prevent the cut — an all-important difference. But Black requires two moves, 9 and 13, in Dia. 3 to capture the two white stones as compared to one, Black 11, in Dia. 4. Nor must it be overlooked that White has managed to get move 14 in. The pros and cons thus depend on whom the ladder favours, and this is the crucial point. According to modern theory, Black's advantage in Dia. 4 is obvious, and White seems to stand slightly better in Dia. 3.

As for the combination of this joseki with the double-star fuseki, if Black adopts the standard joseki in Dia. 5 White answers with 4, aiming at 6 and 8 on the upper side, which would give him a large sphere of influence. This does not mean that after 4 White should play 6 and 8 immediately. Rather, enclosing the lower left corner would be better, but it cannot be denied that there is some dissatisfaction for Black concerning



Dia. 5



Dia. 6

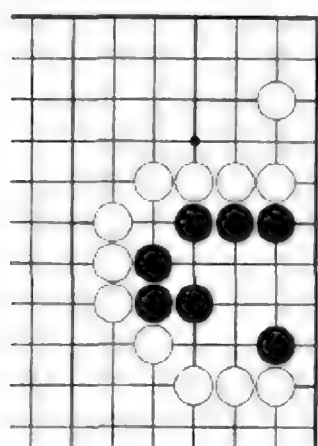
the relationship with his star stones.

Dia. 6. Had White occupied the other 3-4 point in the top left corner, Black would have ignored the avalanche joseki and played the traditional pattern, which gives him good balance with the star stone at the top.

Having read this, look again at Dia. 1 in this section. The thickness that Black has been able to build up because of the avalanche joseki is in harmony with the two star stones on the right and this accomplishes the aim of this thickness-oriented fuseki.

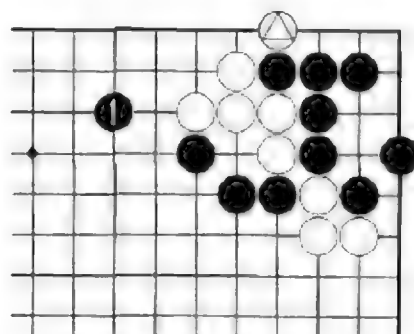
The avalanche joseki thus makes a theoretical link with the New Fuseki based on star stones (a fuseki that was nothing short of a go revolution); it was a stepping stone to the formation of the main stream of modern go theory.

Tesuji Problems



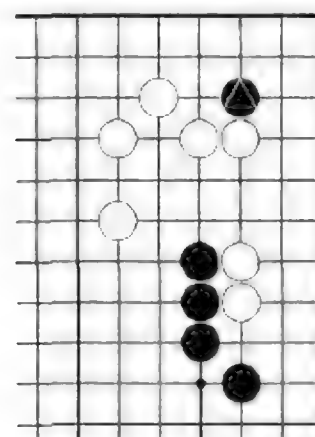
1. Black to play

1. Black to play and live.



2. White to play

2. The indirect attack with Black 1 is a famous tesuji. Usually White's position could now be written off as hopeless, but the presence of the



3. Black to play.

hane (the marked stone) makes a vital difference. Can White extricate his group?

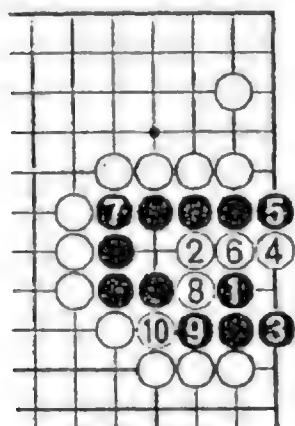
3. How can Black make best use of ▲ ?
Answers on next page.

Tesuji Problems: Answers

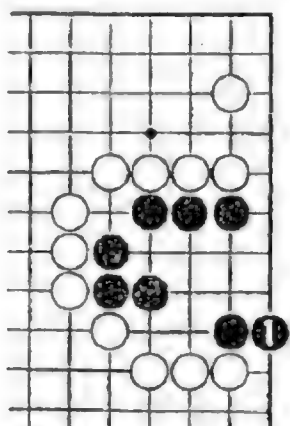
Answer to Problem 1

Dia. 1. If Black 1, Black has no answer to White's blow at the vital point at 2. Black 3 only prolongs his agony. After White 4 to 8, Black might seem to be alive thanks to 'bent four', but when White plays 10 he is unable to give atari.

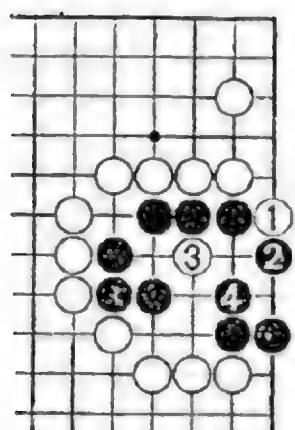
Dia. 2. Black 1, giving him the maximum space inside, is the only way to live. Next –



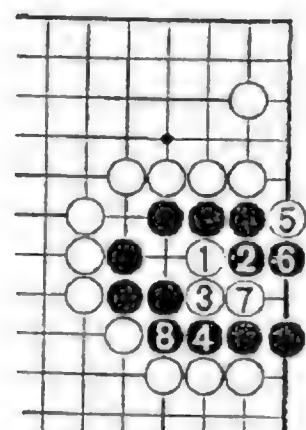
Dia. 1: dead



Dia. 2: correct



Dia. 3: alive



Dia. 4: bent four

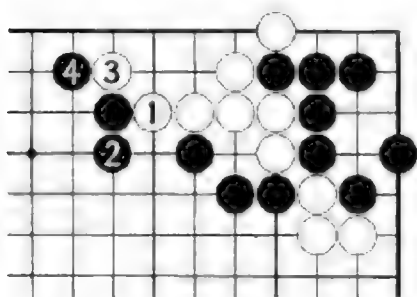
Dia. 3. White 1 and 3 seem severe, but Black makes his second eye with 4. White has no follow-up. Instead of 1 –

Dia. 4. If White attacks at 1, Black counters with 2 etc. and this time gets a genuine 'bent four'.

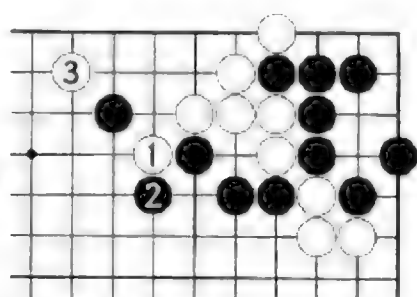
Answer to Problem 2

Dia. 1. Trying to push his way out with 1 and 3 gets White nowhere. He has to counter Black's tesuji with a tesuji of his own.

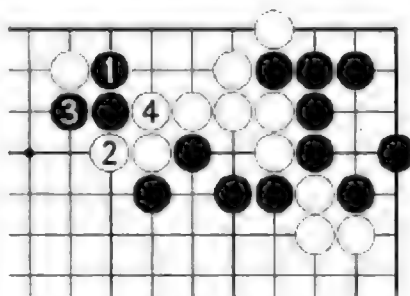
Dia. 2. White first forces with 1, then plays at 3. This move looks ridiculous, but actually it is an exquisite tesuji.



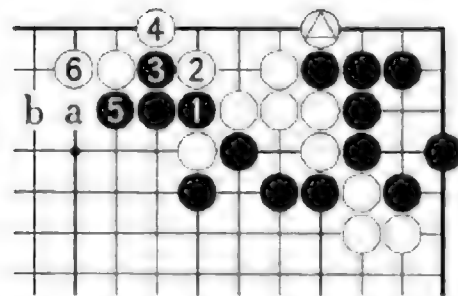
Dia. 1: trapped



Dia. 2: a brilliant tesuji



Dia. 3: an easy escape



Dia. 4: White escapes

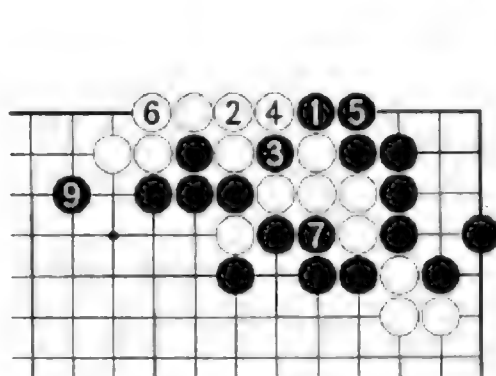
Dia. 3. If Black intercepts at 1, White forces with 2, then connects at 4: he is out and has scattered the attacking black stones. Note that Black cannot cut at 4 with 3.

Dia. 4. Black's best move is to cut at 1. White then connects on the edge with 2 and 4. He has got a low position and bad aji to boot, but at least he seems to have saved his group.

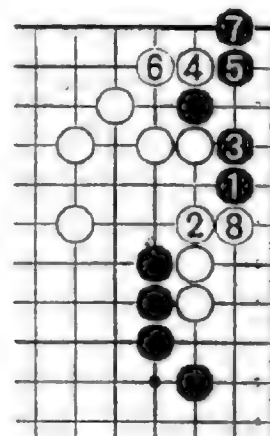
If Black 'a' after 6, White hane at 'b', so Black will probably switch elsewhere.

It should be noted that the marked white stone plays a crucial part in rescuing White's group. Without it –

Dia. 5. Black's hane at 1 renders the white groups eyeless and short of liberties. If 2, Black throws in at 3. When Black presses at 9, the white group is tottering on its last legs.



Dia. 5: dame-zumari



Dia. 1: failure

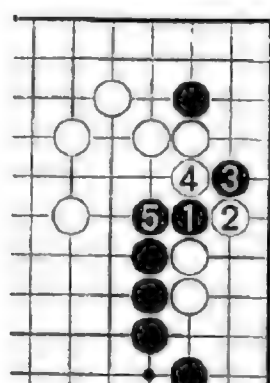
Answer to Problem 3

Dia. 1. Black 1 is countered by White 2. Black cannot live.

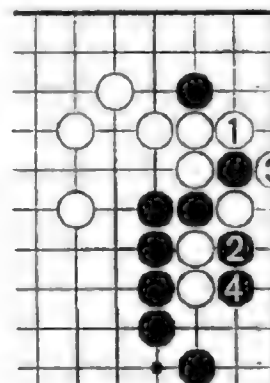
Dia. 2. The two-step hane is the tesuji.

Dia. 3. If White 1, Black catches two stones.

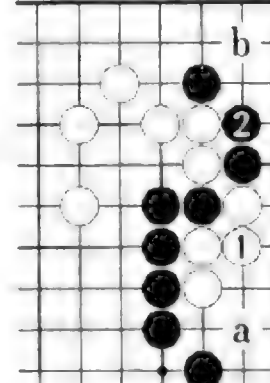
Dia. 4. If White 1, Black 2. Black wins a seme-ai, but if White 'a', Black lives with 'b'.



Dia. 2: correct



Dia. 3



Dia. 4

A NEW BOOK IN ENGLISH ON SHOGI

SHOGI FOR BEGINNERS

by John Fairbairn

Along with go, shogi is the other popular board game played in Japan. It is played by more than 15,000,000 people and is supported in much the same way as go with professional tournaments sponsored by newspapers and professional players ranked from 9-dan at the top to 1-dan. The Ishi Press is proud to announce the publication of the first authoritative book in English on this traditional Japanese board game.

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REVIEW FROM SHOGI (a magazine published bi-monthly on shogi in English)

Every field worthy of serious study needs at least one authoritative introductory book that gives novices not only a comprehensive knowledge of the subject but also a sound understanding of how to apply that knowledge.

SHOGI FOR BEGINNERS is such a book.

In English-speaking countries, it will no doubt become the definitive introductory book on shogi for decades to come.

In writing this book, the author has literally outdone himself. His previous work, *HOW TO PLAY SHOGI*, was until now the best English-language introduction to the game, having been, in fact, the only such book that accurately explained all the rules of shogi. It also included a small number of professional games and instructive problems to acquaint novices with fundamental strategy and tactics.

Most of that material has been incorporated into *SHOGI FOR BEGINNERS*, but the new book contains a great deal more, and in fact is over twice as long.

The most important additions, however, are three chapters on opening play and two chapters each on the middle game and endgame. A beginner who studies these chapters will already be a respectable player and should have little trouble understanding more advanced books and articles on the game.

The first of the chapters on opening play summarizes the most important castle formations and explains the advantages and disadvantages of each. The second looks at the most frequently used even-game opening patterns (josekis), which a player may often choose without regard to his opponent's moves. The third considers the

whole board, examining the effect of opposing forces meeting.

The first middle game chapter is devoted to simple tesujis (standard clever moves or sequences); the other teaches middle game goals, which form the basis of planning ahead, and strategic concepts, which show the reasons for choosing specific moves. The latter chapter also acquaints the readers with the game's jargon; and when there is no good English equivalent for a Japanese term, the author takes great pains to explain all the shades of meaning of the foreign word. The endgame sections teach the standard techniques of breaking down castles and checkmating the enemy King.

Other topics covered in the book are the etiquette of the game (which may sometimes be as important to observe as the rules themselves), the handicap system recommended by the Japanese Shogi Federation, and the minor rule change that was made experimentally last year to cover repetition of positions.

Throughout the book, the author does an outstanding job of anticipating questions and misconceptions that are likely to trouble beginners. For example, he is very conscious of the fact that many of his readers are likely to be experienced chess players, and he is quite careful to point out the many serious pitfalls a player will encounter in trying to apply chess knowledge to shogi. Such scrupulous consideration for the reader's point of view may be the best of many reasons to give this book the highest possible recommendation.

R. Wayne Schmittberger
Senior Editor, Games Magazine

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The first collection of essays on go in English



**The Treasure Chest Enigma
A Go Miscellany
by Noriyuki Nakayama**

This book gives you a glimpse into the world of professional go from the inside. The author is a 5-dan professional who has an intimate knowledge of go history and who has acted as game recorder for a number of famous matches. In seven fascinating essays he shares with the reader the kind of episodes from go history that don't make it into the magazine commentaries. The essays include:

“The Treasure Chest Enigma”: a life-and-death problem that baffled professionals but was solved by a 9-kyu amateur.

“The Clam Shells are Heavy”: in a full day's play in a game between Hashimoto Shoji and Kajiwara only nine moves were played. Nakayama recreates that day for us.

“The Art of Resigning”: amateurs have a tendency to wait too long before resigning; some professionals go to the other extreme. The author claims that the timing of a resignation is an art in itself and illustrates his argument with anecdotes from go history.

Part One of *The Treasure Chest Enigma* includes the three essays described above and four others.

Part Two gives three game commentaries, including the strangest game the author has ever played, “the ladder mimic game”.

Part Three gives 20 whole-board problems, including problems spelling out words such as “Europe” and “U.S.A.” on the board and one which is composed of a map of Japan. The book concludes with a famous 17th-century problem in which Black captures 72 white stones without being able to live.

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